

ALL YOU NEED TO KNOW ABOUT BUYING A FUR COAT, BY RUTH KATZ

\$1.95 • NOVEMBER 28, 1988

New York

JFK THE REAL THING



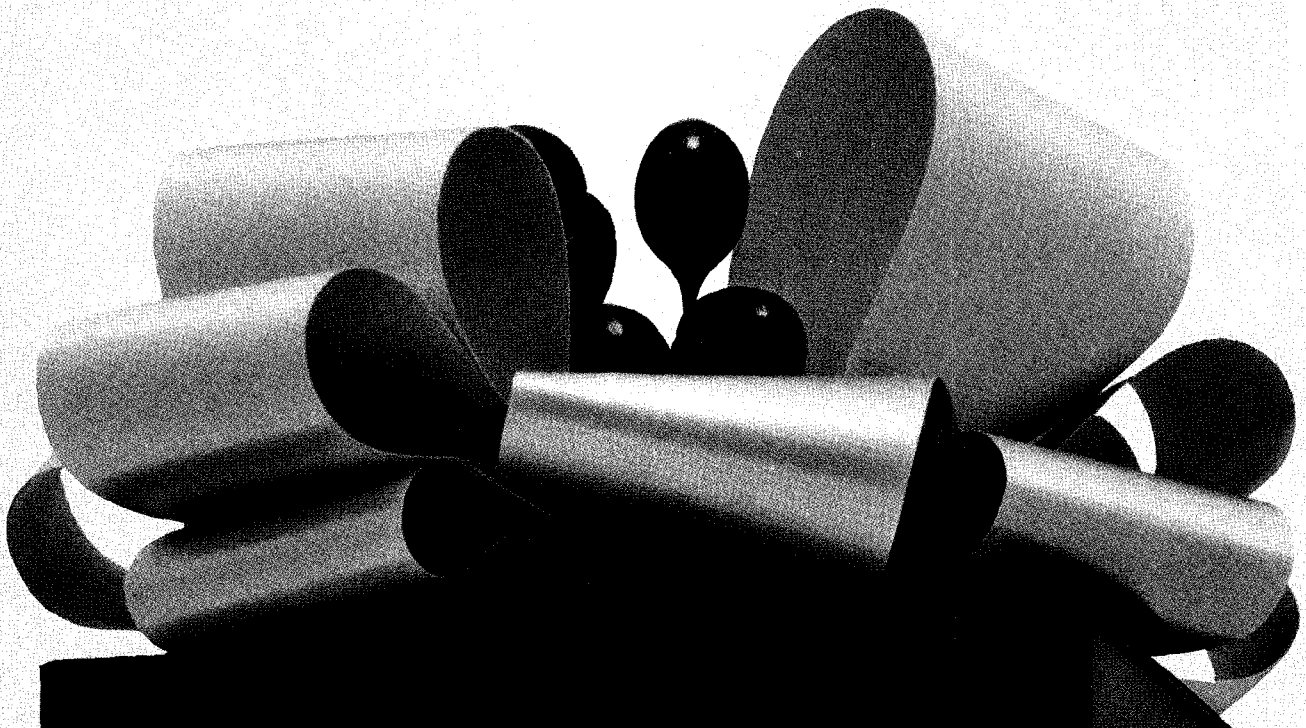
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BY PETE HAMILL

Like most of us who were alive on November 22, 1963, Pete Hamill remembers just where he was and whom he was with when he learned that John F. Kennedy had been assassinated. Hamill was in Ireland with friends and relatives who saw the youthful president as their leader, too—the shining prince of the Irish diaspora. And despite the harsh revisionism of the past 25 years, writes Hamill, that facet of Kennedy's legacy—his ability to inspire a nation—endures.



52 "Nouvelle Charity"—Old Questions

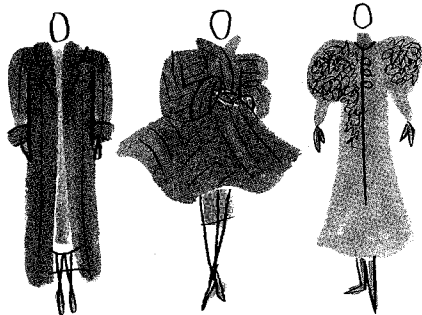
BY ERIC POOLEY

In 1983, Richard Torrence and Michael Yaeger, two midwesterners, founded the Creo Society, "a nonprofit coordinator of special events designed to encourage creative accomplishment." Its New Society supporters were shocked to learn that Creo's *Hair* benefit at the United Nations, which grossed more than \$800,000, netted only \$36,000 for the Creo Fund for Children With AIDS.

60 Luxury for All

BY RUTH J. KATZ

There are more places selling fur coats than ever before, which makes shopping for a new fur more difficult. What is the difference



between the \$2,000 full-length mink at Antonovich and the \$20,000 mink at Ben Kahn? Ruth J. Katz has visited the fur district, the department stores, the high-volume retailers (and the Ritz Thrift Shop), and she tells you how to find a coat that's right for you.

78 Design: Cold Comfort

BY MARILYN BETHANY

Designers Jeffrey Bilhuber and Tom Scheerer have used L. L. Bean blankets, white canvas, and a wood stove to transform a covered porch into a cozy place to drink cognac and watch the snow fall.

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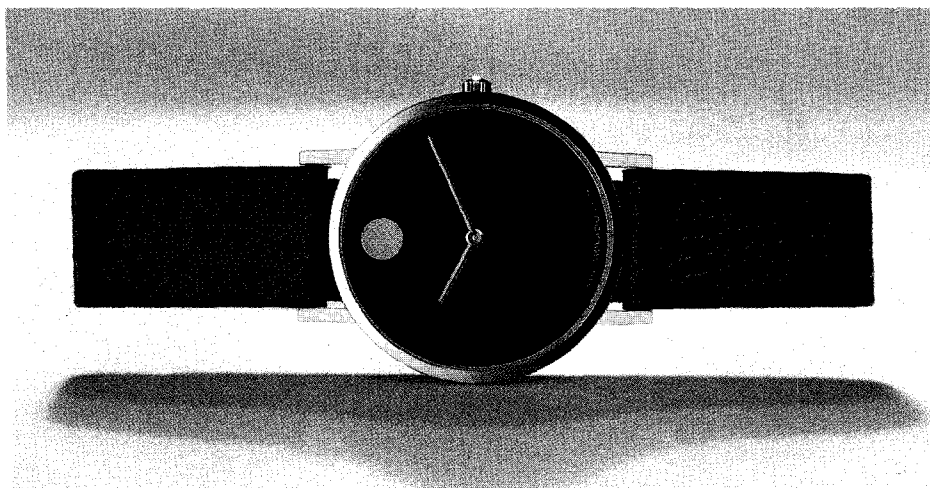
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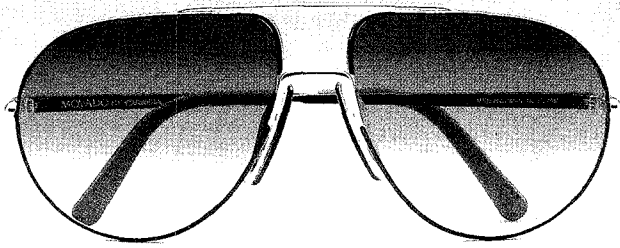
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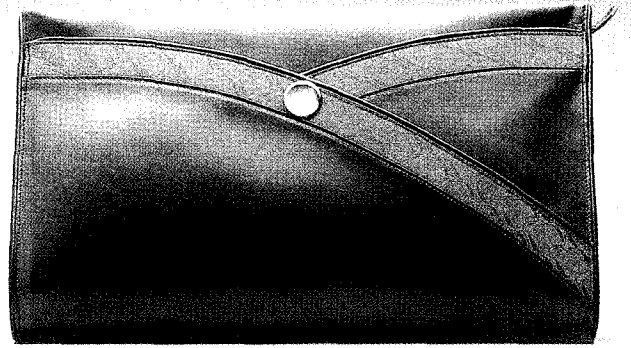
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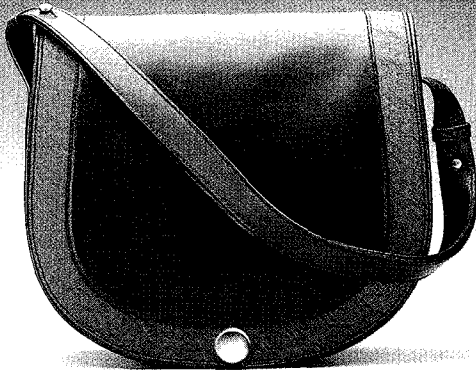
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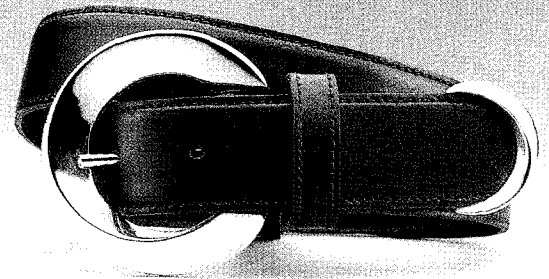
Sunglasses



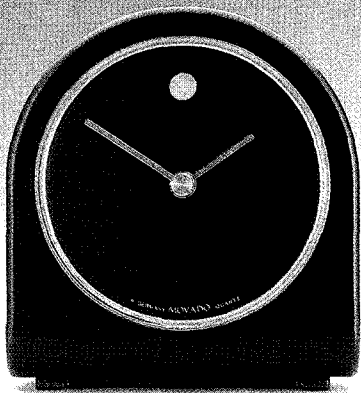
Large Clutch



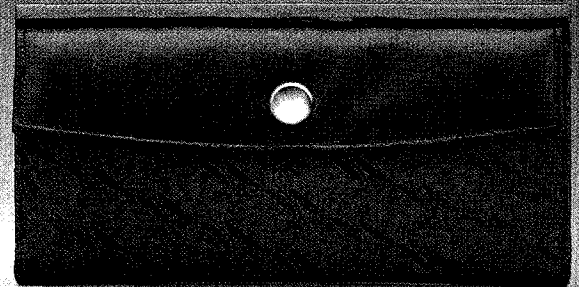
Shoulder Bag



Ladies Belt



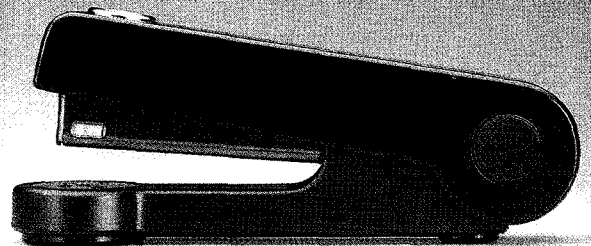
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LETTERS

Food for Thought

"TABLE ENVY" [BY MICHAEL GROSS, NOVEMBER 7]? Are you kidding? With hunger, homelessness, disease, and crime at all-time highs in New York, it's disgusting that this "psychological malady" is what our brightest, wealthiest, and most powerful citizens lose sleep over. My sympathies to the sadly seated; they're welcome to share a pizza at my house any time—and they can choose whatever chair they like.

Jodi S. Levin
Manhattan

WE ALL KNOW THAT LIVING IN NEW YORK presents us with many serious problems. But not until you published "Table Envy" did I realize that one of the *most* serious was being seated in the unfashionable section of a highly fashionable restaurant.

It's nice to know that we can continue to rely on *New York* for insightful articles on topics of such major concern and importance.

Martin Sticht
Brooklyn

HOW CLEVER OF *New York's* EDITORS TO feature an article like "Table Envy" and make the majority of their readers feel so superior to the pettiness displayed by the high and mighty in their ongoing fight to be seated at the right tables in the right restaurants.

All we plebeians want when we eat out is a decent meal at sensible prices in a nice, clean place with good service. Most of us do not care who sits at the next table so long as he or she is presentable, is not too loud, and does not smell bad.

Reading about the rich and famous, the not too famous, and their almost hysterical quest for the right tables reminded me of a cartoon I saw some years ago in a magazine. It showed a large circle of dogs, each with its tail up and sniffing the posterior of the dog in front of it.

Julius Heller
Queens

I COULD HARDLY BELIEVE MY EYES WHEN I saw "Table Envy." Undaunted, I read the article and realized that in my search for the messiahs of modern society, I have never felt compelled to pay too much for too little food and, in turn, sub-

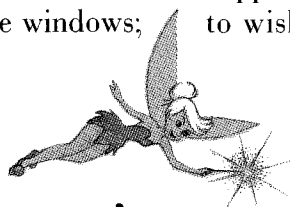
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ject myself to subtle social snubs and demagoguery.

James Abbett
Manhattan

IF ALEKSANDR SOLZHENITSYN CAME TO dine at the Russian Tea Room, would he be put in Siberia?

Claude Dukenfeld
Cambridge, Mass.

Bear Witness

YOUR NOVEMBER 7 ISSUE INCLUDED A piece called "Remembering Kristallnacht" ["Fast Track," by Chris Smith], featuring a photo of Ambassador Ronald Lauder with a remnant of a Torah scroll. Neither the photo nor the caption sufficiently explained the artifact or its context. The remnant was rescued from a burning synagogue in Essen, Germany, on the night the Holocaust began, and is most appropriately housed at Congregation Habonim in New York City, where the photo was taken.

Congregation Habonim is unique. The synagogue was founded in November 1939, one year after Kristallnacht, by the late Rabbi Hugo Hahn, the last rabbi in Essen. For the survivors who came to America, Habonim represented the continuation of the tradition of German Reform Judaism that was so familiar and important to them. Habonim, whose name means "the builders," gave them the faith and courage and vision to carry on in a new land—to build on the past for the future.

It seems to me that the caption might have included a reference to the location of the remnant pictured. It is, after all, one of the few synagogues in America founded exclusively by witnesses to the events this fiftieth anniversary commemorates.

Carol Kahn
President
Congregation Habonim
Manhattan

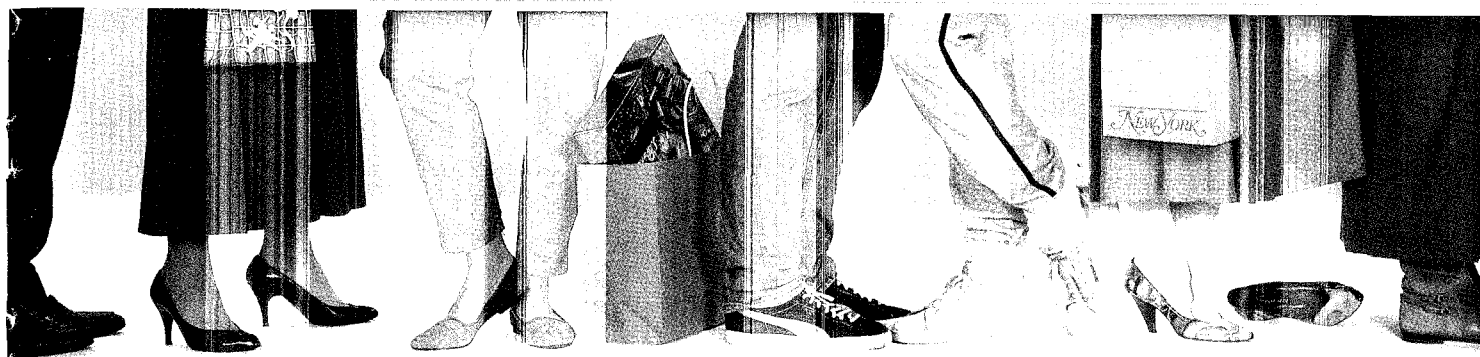
Due Credit

IN "STARCK REALITY" [OCTOBER 31], Phil Patton writes about the Royalton Hotel. This exciting new hotel, whose interior was designed principally by Philippe Starck, could not have taken form without the participation of our architectural team.

Producing a building is like creating a play or a movie—there may be a star who deserves top billing, yet credit must also be given to the supporting actors and to the director.

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HOW IRONIC THAT STEVE RUBELL, IAN Schrager, and Philippe Starck have spent

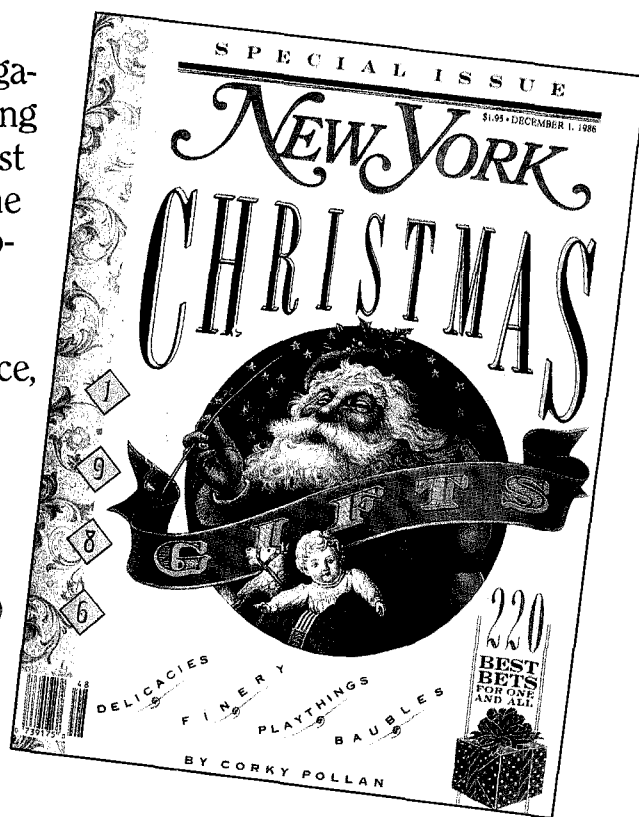


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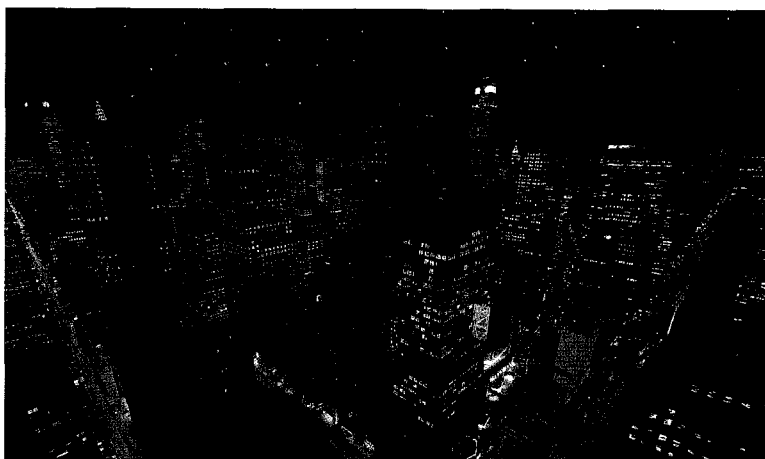
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CORNER

\$40 million to attract the entertainment industry to the Royalton Hotel. Rubell and company, along with writer Phil Patton, must be entirely unaware of the hotel's long and rich history as a show-biz pit stop for has-beens, wannabees, and Broadway local color. The hotel served as both an ignoble final destination for fallen theatrical hustlers (the infamous Broadway baddie Jed Harris spent his last, disgraced days at the Royalton) and a quiet, only somewhat seedy hideaway for rising theatrical stars.

Patton wrongly asserts that the Royalton was a "run-down, second-rate hotel" until it was gutted in order to construct yet another palace for millionaires. True, the old Royalton did not have waterfall urinals, French mahogany doors, or columns made of Adriatic sand. It had something much more precious than all that—its famous clientele. It also had that rarest of New York commodities—comfortable rooms at affordable rates.

Elizabeth Sheperd
Chicago, Ill.

Making Their Move

MARILYN BETHANY'S ARTICLE "THE HOT Suburbs" [October 31] points out with wit and insight the many choices available to those whose changing needs dictate a move to the suburbs. The many people ogling sandboxes in suburbia, however, should not be considered deserters of New York City.

It is the number of suburbs within commuting distance of Manhattan that has helped keep Manhattan viable as a place to work. Having these choices affects not only the city's tax base but also its skilled-labor pool and its economic dominance. It also affects the region's real-estate vitality and its consumer strength.

Marilyn Fishel
Vice-president
New York Region
Home Buyers Assistance Corporation
Manhattan

Passing the Buck

"CORRUPTION IN THE KITCHEN" [BY SAMUEL Leff, October 17] took me down memory lane. As a teenager in the early fifties, I was employed as a counterperson in a fast-food restaurant in Grand Central station. I clearly remember that each time the city health inspector showed up, my boss would call me aside. He would hand me a sealed envelope and instruct me to follow the inspector to the basement kitchen and give him the envelope. During the three years I worked there, the restaurant was never cited, even though the kitchen and storage areas were deplorable.

Guess it proves that times haven't changed.

Thomas E. O'Brien II
Arlington, Va.

(cacharel)

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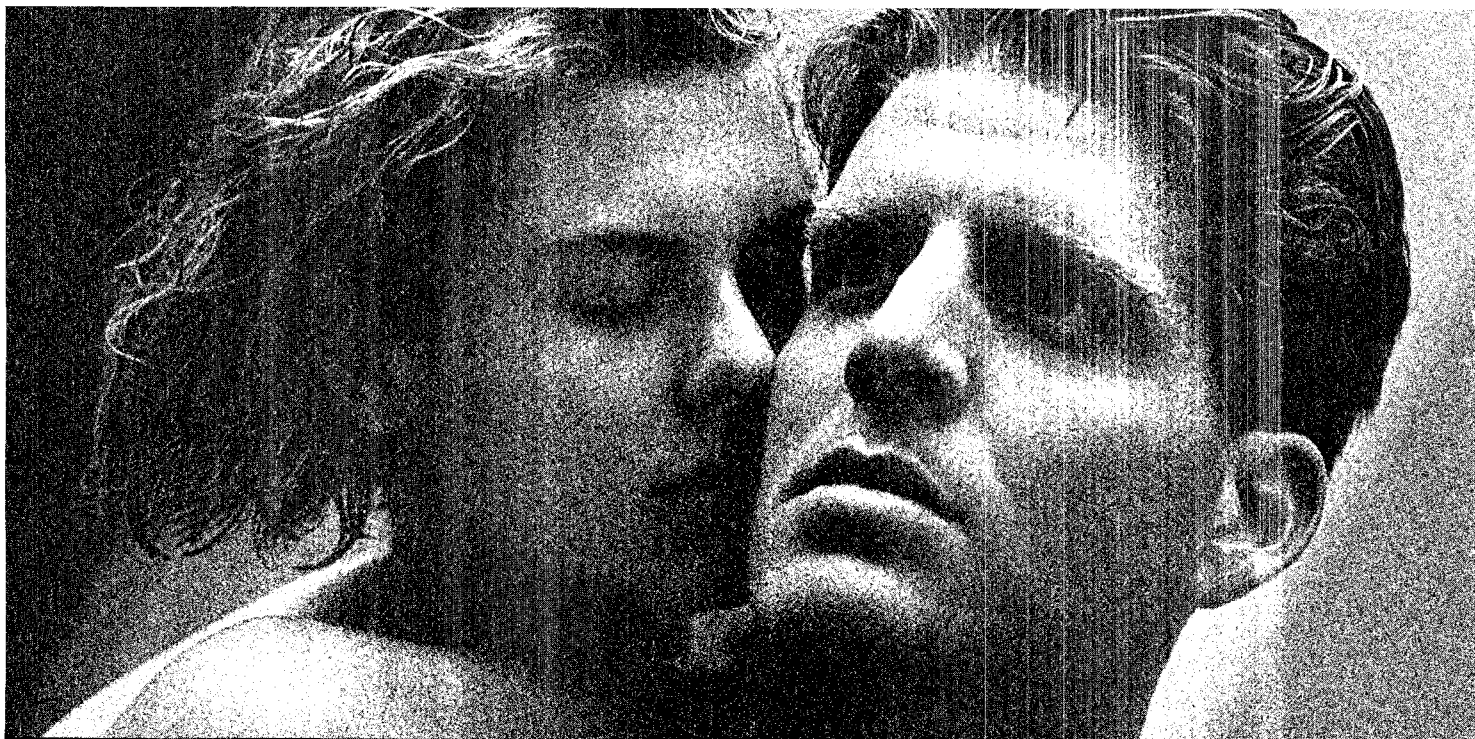
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INTELLIGENCER

BY PEG TYRE

CANINE LOYALTY...SHERMAN MCCOY'S SHOW...MATHEMATICS LESSON...CELLULOID CLUB

HOLOCAUST MUSEUM GETTING NEW HELP

Top Battery Park City officials are quietly holding meetings with real-estate consultants and developers to get the stalled Holocaust-museum project back on track. Last month, plans that called for the Swiss hotel group NOGA to build a hotel in Battery Park were suspended, and the museum's ground-breaking was postponed indefinitely.

The museum, which was to be finished in 1991, was part of a complex deal that would have allowed NOGA to build on the southwest tip of Battery Park City. In exchange, NOGA was to give the Battery Park City Authority \$50-million and contribute \$30-million to the museum. Now, says a source familiar with the plan, Battery Park City officials are talking about replacing the NOGA hotel with a residential development. As part of the deal, the developer would help fund the museum.

"The old deal allowed NOGA to buy space at \$120 a square foot, and not everyone thought that was fair," says a source.

"We support the Holocaust memorial," says Battery Park

WILL BROOKS STRIKE A BONFIRE MATCH?

A Hollywood source says that Adrian Lyne, who directed *Fatal Attraction*, will not be directing the movie version of Tom Wolfe's *Bonfire of the Vanities*. The source says that Peter Guber—who, with his partner, Jon Peters, is producing the movie—has been talking with *Broadcast News* director James Brooks about taking over the project.

"Brooks's style may work better than Lyne's," says the source. "The producers are very anxious to find the right director and get the project under way before the excitement about the book dies down." A spokesman for Lyne confirmed that the director was no longer connected with the project: "Lyne was only *thinking* about doing *Bonfire*. It wasn't anything he had committed himself to." Brooks's agent, Jeff Berg, wasn't talking. Guber could not be reached.

.....
president David Emil. "We'll do everything we can to make sure it becomes a reality."

CHAOS COVER DOES DOUBLE DUTY

Editors at Viking Penguin are apparently so pleased with the success of James Gleick's best-selling *Chaos* that they're bringing out the paperback version of *Chaos* as well as another book, *Mathematics*, with nearly the same cover. Like the hardcover version, *Chaos*'s paperback edition has red and white lettering on a blue background with the illustration *Julia Set Bounding Four Basins on Riemann Sphere*.

Mathematics, a paperback

original by Keith Devlin, uses the identical illustration with blue lettering in the same typeface.

A spokesman for Viking Penguin says, "*Mathematics* is an import. It was printed and designed in the U.K. Any similarity between the covers of *Mathematics* and *Chaos* is simply a coincidence."

CAFE HOLLYWOOD: BARISH PRODUCTION

Producer Keith Barish and a group of Los Angeles investors are about to sign a lease on a building at 56th Street and Broadway—for a restaurant catering to the movie industry. Cafe Hollywood will serve American food on the first floor and have a club on the second floor and a screening room, theater, and ballroom on the third. It will be decorated with movie memorabilia, including Marilyn Monroe's jeans from *The Misfits* and the bat Kevin Costner used in *Bull Durham*. ... Donald Trump is planning to reopen the famed Persian Room at the Plaza. Trump will restore the ornate wood-plaster-and-bronze ceiling and invite entertainers to perform in the room again.



JAMES BROOKS
WITH HOLLY HUNTER



KEITH BARISH



ON PATROL

COPS' MONEY GOES TO THE DOGS

The Police Department has just spent \$100,000 for two custom-designed trucks that will carry police dogs to training sites, crime scenes, and regional dog shows. The dogs will now ride in special "Canine Transporters" equipped with six individual pens complete with steel-and-screen doors, heating, air-conditioning, and forced-air vents in case the air conditioners break down. Each pen has a special drain for dog excrement.

Alan Saulsbury, of the Saulsbury Fire Apparatus company, says the custom design is what costs so much: "It does seem like a lot of money to spend on dogs." But Lieutenant William Pearce, who heads up the Canine Unit, says, "The dogs help us make many arrests. These trucks will be cost-effective."

Jeannette Walls is on vacation.

On Madison Avenue/Bernice Kanner

YOUTHFUL CONTENDERS



TWO MEN AND THEIR BABY: DeCerio, 28, and Buckley, 25, with a Spooner spot.

PEPPING UP GODFATHER'S PIZZA

MEET SPOONER WIGGINS, GODFATHER OF the airwaves—a smattering of Pee-wee Herman, Robin Williams in *Good Morning, Vietnam*, Joe Isuzu, Bill Murray, Crazy Eddie, and Ernest. The latest possessed pitchman on the advertising scene, Spooner is the creation of the three-month-old Buckley/DeCerio agency.

In August, Tom DeCerio, 28, a former Chiat/Day copywriter, and Bryan Buckley, 25, his art director-copywriter colleague, won the creative part of the \$6-million account for Godfather's, the 580-store, Omaha-based pizza chain. In the previous eight months, when Fallon/McElligott held the account, sales had declined dramatically. Buckley/DeCerio's mission was to increase brand awareness among 18- to 34-year-olds (the major devourers of home-delivered pizza) by establishing a zany, offbeat personality for Godfather's pies.

DeCerio and Buckley decided to mix the absurd (in the form of the maniacal, wildly dressed Spooner Wiggins) with lots of gooey-pizza shots. Spooner, a sometimes psychotic radio-talk-show personality, solves all callers' problems the same way: Cackling and jumping on the furniture in his bizarre studio, where pizzas spin on the turntables, he tells them to phone the Godfather's-pizza home-delivery number.

In one spot, a hefty woman who looks as if she just walked off the runway in the

Wendy's Soviet-fashion-show commercial, massages Spooner's back as he answers a call and takes a stab at explaining the new IRS rules to a listener: He can now write off only eight of ten pizza toppings. In another spot, Spooner voices his suspicions about a modern-art hater who has called in: "You're dull, dull, dull. . . I bet you only eat plain cheese pizza." Spooner advises him to "go to a foreign flick, drink bottled water, get some mushrooms and pepperoni on your pizza," and—as an afterthought—stay away from designer jeans. While Spooner dishes out the advice, he munches on a slice and sculpts a plaster-of-Paris Godfather's deliveryman. To a caller with a split personality, Spooner recommends the two-for-one special and suggests that he "keep sharp objects away from the mean one."

The radio spots for Godfather's are equally bizarre. A mother whose son has taken a chain saw to the coffee table initially mistakes the home-delivery hot line for the number of a military school (most of them have already rejected her offspring). In my favorite radio spot, a food psychologist with a Henry Kissingerish accent describes peppers as "happy and outgoing," onions as "insensitive and unapproachable," and then analyzes Spooner on the basis of pizza toppings.

Spooner is played by New York actor Gary Yudman, a former Rutgers class clown whom Löwenbräu once declined to use in a spot because he looked so scary and disorienting, says DeCerio.

His Godfather's character is named after Spencer Wiggins, the company's mild-mannered and dignified vice-president of human resources, who once received a memo addressed to "Spooner Wiggins." (He earned a dollar for the appropriation of his "name.") "They didn't borrow anything else from me," says Wiggins, who prefers Armani suits to Spooner's lurid metallic or polka-dotted jackets.

Mark Story (who directed the hilarious "It's Time to Change Your Light Bulb" campaign for Philips, as well as the first of the Wendy's "Hamburger A and B" spots and the bizarre Little Caesars origami-airplane commercial) shot the seven Godfather's TV commercials in just seventeen hours. Buckley and DeCerio, who had quit Chiat/Day only one week earlier, wrote some of the storyboards the night before the shoot. The idea of using a radio-talk-show host came to them while they were listening to a cab radio a few days before the pitch that ultimately netted them the account. The Godfather's team wasn't impressed by the spoof campaign originally proposed by DeCerio and Buckley, but they pounced on Spooner—Buckley/DeCerio's backup idea—and declared it a marketing gem.

"We've taken the best of all that's out there, rearranged it, and added bits," says DeCerio, who, while at J. Walter Thompson, created the pizza-emergency campaign and the Studney twins (a black man and his long-lost, fat white cousin) for Godfather's. "But we haven't just gone in for shock," adds Buckley. "There's a lot of hard sell here that sneaks up on the viewer with this backdoor approach. That, if anything, is our trademark."

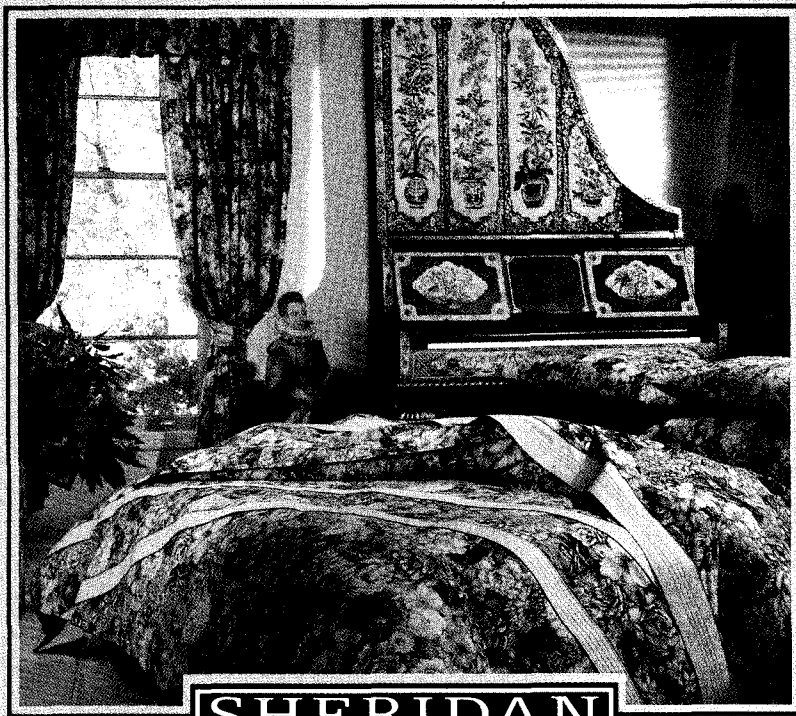
Others would say the duo is too young to have developed a trademark—and too naïve about the business to run an agency. DeCerio graduated from Western Michigan University in 1984 and joined JWT. After working for three years in its Detroit and Chicago offices on the Löwenbräu and Godfather's accounts, he went to W.B. Doner and Company (where his brother is a creative director), in Southfield, Michigan. He then joined Chiat/Day in New York to work on Arrow shirts, Royal Caribbean Cruise Line, and National Car Rental. That's where he met Buckley, who'd come aboard in 1986. A top Syracuse University advertising student, Buckley had started at Doyle Dane Bernbach, then moved to a DDB spinoff, Grace & Rothschild. Six months later, he was recruited by Chiat/Day as

Peter Ogilvie © The Gap 1988

COMPOSITE. Polo and crew in one. Our cotton plaid Johnny collar shirt. 6 colors. \$26.

GAP

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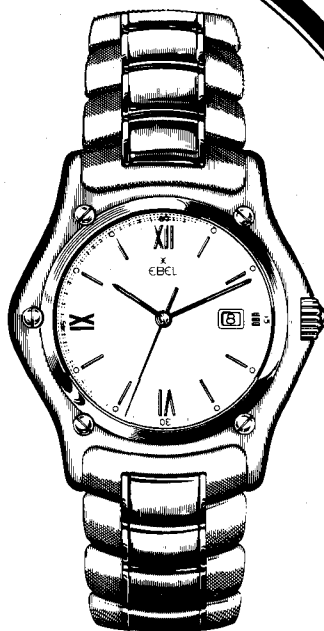
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an art director and copywriter.

For Buckley and DeCerio, their youth has been both a hindrance and a help. (Recently, over dinner with representatives from Godfather's, they had to show proof of their age before they could be served liquor.) "Sure, some will see us as a couple of punks they don't want to work with," says DeCerio, "but there's a certain kind of ad manager out there, with a third- or fourth-place brand, who wants our energy and enthusiasm and who is looking for something a little out of the ordinary."

"They have the energy, vitality, and talent to give us big-brain creative on a little budget," says Charles Henderson, the vice-president of marketing at Godfather's. Pizza Hut, the No. 1 chain, which has been doing soft, McDonald's-style advertising for the past year, outspends Godfather's twelve to one, while No. 2 Domino's, progenitor of the Noid (a Claymation pizza destroyer), outspends it ten to one. The advertising budget for third-place Little Caesars is seven times that for Godfather's.

"Pizza is a highly competitive business that responds immediately to advertising," says Henderson. "Spooner began running in certain markets two months ago, and we had one of the best Septembers in our fifteen-year history." Part of that was attributable to Godfather's couponing, since roughly 40 percent of all pizzas in the U.S. are now sold with some sort of discount. "We've done some diagnostics," Henderson adds, "and know we have to tinker a bit with Spooner to make him more lovable and warm and to broaden his appeal. But we also know it's a tightrope act to make him less cultish while retaining his magic." There are no Godfather's restaurants in New York City, so the spots aren't shown here.

In both the Godfather's pitch and current attempts to win sneaker, beer, and athleticwear accounts, B/D has hired a supporting cast of media-buying and research consultants as free-lancers. (The agency has also signed on an accountant and the same legal counsel as Chiat/Day.) By acting out the proposed storyboards—in one spot, Buckley played a barking dog—the pair pitched the Godfather's account for less than \$500. Still, Godfather's chose to do its own research and has entrusted its media buying to rival agency Evans/Kraft, in Seattle.

"Advertising, as everyone knows, is more than creative excellence," DeCerio says. "We're not prima donnas, and we listen to clients. People can see that our work is interesting and intrusive. So more and more, our age becomes a nonissue."

"Most people will either like our work or hate it," he adds, "but they won't say they've seen it before or that it makes them feel comfortable. Far worse than hating our work is ignoring it."

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The Cutting Edge/Michael Gross

CHANGING OF THE GUARD



Mizrahi.



Neuville.



Gertz.



Vider.



Leva.

THE NEW YORK COLLECTIONS

SUDDENLY, THIS SEASON, FASHION'S class of 1989 staked its claim to the future of Seventh Avenue. These new-breed designers couldn't have arrived at a better time. As usual, after this month's fashion shows, the editors and retailers who cull themes from the collections followed the lead of established designers and proclaimed spring a "classic" season. Among themselves, though, these same arbiters admitted that, often, classic is a euphemism for boring.

Too many top designers are pushing styles that have been seen too many times before. This leadership vacuum has focused attention on about a dozen designers, most under 40, who have been underestimated by an Establishment more

enamored of big names—or cheap thrills—than of promoting good value or advancing modern style.

"We're on the edge of a whole new fashion, more attuned to the needs of the generation we grew up with," says Carmelo Pomodoro. The Old Guard's prevailing classicism cannot satisfy fashion's perennial passion for the new. And the big names, whose collections typically don't sell as well as their ancillary products, have another problem. In order to support huge operations, multi-million-dollar advertising budgets, and lavish fashion shows in gilded hotel ballrooms, they are relying more on basic styles just as their prices are skyrocketing. "Who needs another \$800 navy-and-white cardigan?" one buyer snapped, after a big gun's expensive hotel show.

In interviews with several of the new designers, most said that, though their prices go high, too, they offer more bang for the buck. "We don't take the markup they do because we don't spend \$100,000 on fashion shows," says Patricia Clyne.

"It's ego," says Michael Leva. "They want to dress a small percentage of people. I'd rather dress people who want great clothes and don't have \$100 million."

"Ours is a different motivation," says Diane Pernet. "It's not about being a socialite. It's about designing."

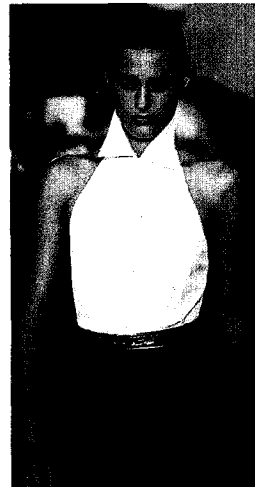
Unfortunately, most stores don't know what to do with these young moderns. Their clothes can be found hanging with those of American couture-class designers like Geoffrey Beene, Carolyne Roehm, and Mary McFadden in one store, in special young-designer areas in



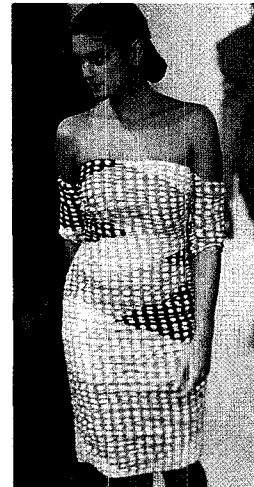
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Andrew Marc



another, and head-to-head with sportswear giants like Anne Klein in a third. "We're in this netherworld," says Pomodoro. "I'm going to keep doing what I'm doing. Eventually, they'll create a niche."

But stores don't always know what they want from the younger set. "They look at you and say, 'Why should I buy from you and not Anne Klein?'" reports Jennifer George. "But when I go into stores, I don't see what I want: classic shapes in fabric not normally offered in traditional lines"—like the matte-jersey day styles being championed by George and Rebecca Moses. "Retailers say matte jersey never sells," Moses reports, "but I don't believe it's been cut and colored right. These aren't weird, trendy, or tricky clothes. But it'll take time to get this across to people."



Lauren.



Blass.

Photographs by Charles Gerli

Will the new talents—especially those with tiny but promising businesses, like Leslie Samuel, Geoffry Gertz, and Ricky Vider—be given the time? "There is immense pressure from stores to perform," says Leva. "They put us through hell and then claim to have made us," says another, who, promised anonymity, explains that even the most genteel stores harness young designers with sell-through guarantees that mean "you have to pay them back if they don't sell it."

Young moderns who have been around a bit, though, say there is definitely a customer out there. Who is she? "Most women in 1988 have lots of aspects," says Michael Kors. "They want to be authoritative *and* sexy, practical *and* indulgent. That's why clothes that fool with the sportswear formula are indicative of what's going on today. Twenty years ago, things were more pat."

Even ten years ago, according to Patricia Pastor, designer of the decade-old Perry Ellis line. "The older generation isn't allowed to change," she says. But Ellis was always full of surprises. "You couldn't count on him like you can sarongs at Donna Karan or gold buttons at Anne Klein." Customers *could* count on Ellis to offer the unexpected, though.

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"There's a whole new customer who doesn't take clothes really seriously," says Pastor.

"As the world gets more serious, you need humor," agrees Charlotte Neuville. "I couldn't possibly get through the day without laughing." Nor can her customers, apparently. This season, they'll be confronted with raffia-fringed blazers and organza car coats for evening. "What's a car coat?" Neuville asks rhetorically. "Something you grew up with. It's totally comfortable."

Isaac Mizrahi feels the same way about raincoats. "There used to be a code," he says. "Fifteen years ago, there was a spring coat and a fall coat. Now there's no code. There's no woman in a coif and a double-faced cashmere coat. Her face is scrubbed and she's in a raincoat." Or



Mackie.



Karan.

Mizrahi's white organza duffle coat. Is he consciously rethinking clothes? "I'm trying, for heaven's sake, to put the surprise back into sportswear," he says.

Even designers who started in the wacky camp are now toning down their approach. "It's comfortable for me to work within the restrictions of classic clothes," says Marc Jacobs, whose favorite designer is Ralph Lauren. "I wear my Polo blazer everywhere. Of course, Ralph would vomit if he saw how I wear it. But when you have classics, you've got to screw them up."

Patricia Clyne calls it giving the classics "a little edge. My edge could be a great color in a sharp fabric with just the right shape that makes it different from Mom's clothes," she says, "from what I found in thrift shops, from Ellen Tracy."

"It's a wonderful new balance," says Ronaldus Shamask, whose spare, clean collection combined Oriental and architectural elements. "People don't want to be fashion victims or classic. The only way to dress now is to look like it just happened," he says. "It's a more nonchalant fascination." Pomodoro calls it "a not-thinking-about-clothes attitude."

Still, the newer labels "pick up the



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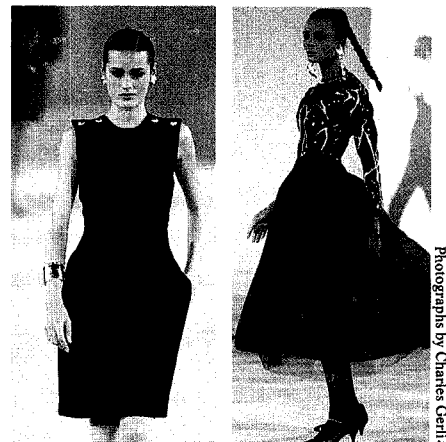
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JANE CORBETT

threads of the clothes that have preceded them," says Mizrahi. And America's great fashion names are hardly washed up. Several offered noteworthy spring collections.

Lauren blended batiste dust-bowl dresses; court, yacht, and Western classics; sophisticated sweaters; and terrific tailored suits in New York's most thoroughly satisfying collection for spring. Bill Blass's sequined tennis sweaters and trompe l'oeil Chanel spoofs were refreshing in a season when slavish reverence seemed de rigueur. Oscar de la Renta's dresses—carved for day, full and lace-caged for night—were timeless and delightful. Carolina Herrera had the season's best black cocktail dresses. Anne Klein was splashed with happy color, and the company's designer, Louis Dell'Olio,



De la Renta.

Beene.

offered a terrific new jacket—closed in front with a double brass ring. So did his former partner, Donna Karan, who chose to tie her jacket at the side. And Bob Mackie showed his best collection yet—expanding from his signature beaded night sizzlers into easy and whimsical California-themed day styles.

The two big names most often cited as influences by the new generation—Geoffrey Beene and Giorgio di Sant' Angelo—each turned in letter-perfect performances on fashion's highest wires, showing clothes that combine comfort and ease with at least some shock of the new.

Unfortunately, shock doesn't seem to be in style these days. As Ivana Trump told *Women's Wear Daily*, referring to her campaign to lure more designer shows to the Plaza Hotel, "We don't want the fashion weirdos."

Just a few days earlier, Carmelo Pomodoro had mailed a letter to Oscar de la Renta, the president of the Council of Fashion Designers of America, suggesting that the new breed should have a bigger voice in that organization. Perhaps the first item on de la Renta's agenda should be ensuring that the fashion weirdos who are Seventh Avenue's future don't get trumped by the Plaza.



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YVES SAINT LAURENT

BLOOMINGDALE'S

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The Bottom Line/John Crudele

THE LONG RUN

BUYING AND HOLDING STOCKS

LAST TUESDAY MORNING, A 43-YEAR-OLD middle manager for a railroad company in St. Louis called his broker and said he wanted to buy some stock.

But not just any stock. This single, well-paid man, who can afford a risky investment or two, was thinking about General Electric, Bristol-Myers, and Philip Morris—conservative companies that pay decent dividends and whose stocks will probably go up over time.

Of course, things haven't got so bad that the plans of one small investor to buy a few shares would make news. But the kind of stocks the fellow was interested in may be part of a return to the oldest and simplest of investment strategies—the “buy and hold” approach.

Using this strategy—if such a passive tactic can be honored by calling it a strategy—an investor buys a good-quality stock, sticks it in his safe-deposit box, and forgets about it for a decade.

“People seem to be getting more interested in equities,” says Jim McAtee, vice-president for investments at A. G. Edwards & Sons, Inc., in St. Louis, confirming what others around the country have been noticing. “It's not like it was, but since Bush won, there is more confidence.

But people are interested only in high-quality household names for long-term investing.”

While the short-term outlook for the stock market is still unfavorable and brokers are idling away most of their hours hawking CDs, the relative calmness of topflight stocks this year is sending out a siren song for investors who want to stash away some of their excess money and forget about it.

And, it turns out, the unexciting buy-and-hold method of picking stocks may turn out to be the best approach for an uncertain time. In fact, the buy-and-hold method has done better historically than other financial approaches. Since 1925, for instance, stocks have risen at a compounded average rate of 10.03 percent annually. Bonds are up just 4.38 percent.

A dollar invested in mainstream common stocks in 1925 would be worth \$404.98 today, according to Ibbotson Associates of Chicago. And a dollar invested in smaller, higher-risk stocks in 1925 would be worth \$1,487.09 today. That same dollar invested in bonds back then would be worth only \$14.78 today.

“Short-term investors can get whipsawed,” says Roger Ibbotson, a professor of finance at Yale University and the head of Ibbotson Associates, who has studied stock-market trends as far back as 1789. But long-term investors, he says,

ON THE OTHER HAND

THAT HAVING BEEN SAID, HERE'S A VERY loud word of caution: Stock prices are probably going to go down some more in the months ahead, because interest rates should continue to climb steadily.

Interest rates will keep going up until the Federal Reserve Board is convinced that inflation is under control, that the dollar is stable, and that President Bush is willing to do something about the government's monstrous deficit.

The extent of the gathering problem became painfully obvious last week when Fed chairman Alan Greenspan all but threatened to boost interest rates unless the incoming president does something quickly about the budget deficit. Greenspan's bluntness sent both the dollar and the financial markets reeling.

But so far, Greenspan has only threatened to take action. Most of the interest-rate increases these past few months have been spawned by the financial markets themselves. Any action by the Fed on interest rates would be a double whammy for investors.

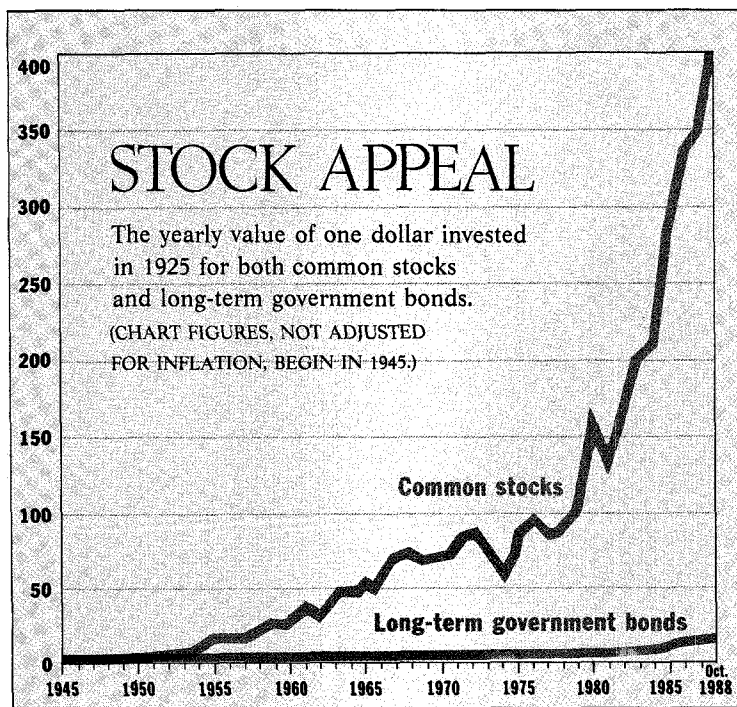
“What I see between now and early next year is renewed upward pressure on rates,” says David Jones, chief economist at government-bond trader Aubrey G. Lanston & Co. and one

of the best Fed watchers around. “The economy is still cooking.”

Jones thinks inflation will rise about one percentage point in 1989, to an annual rate of between 5.5 and 6. Though he says members of the Federal Reserve Board are split on whether rates need to go higher, Jones thinks Greenspan and other “hawks” will get their way.

Interest rates are already much higher than they were just a couple of months ago. Six-month certificates of deposit are now yielding an average of 7.84 percent nationwide, according to *Bank Rate Monitor*. And money-market funds are paying an attractive 6.08 percent. Rates could go up another percentage point before they top out, say some experts.

With attractive yields like that, even people who make their living selling



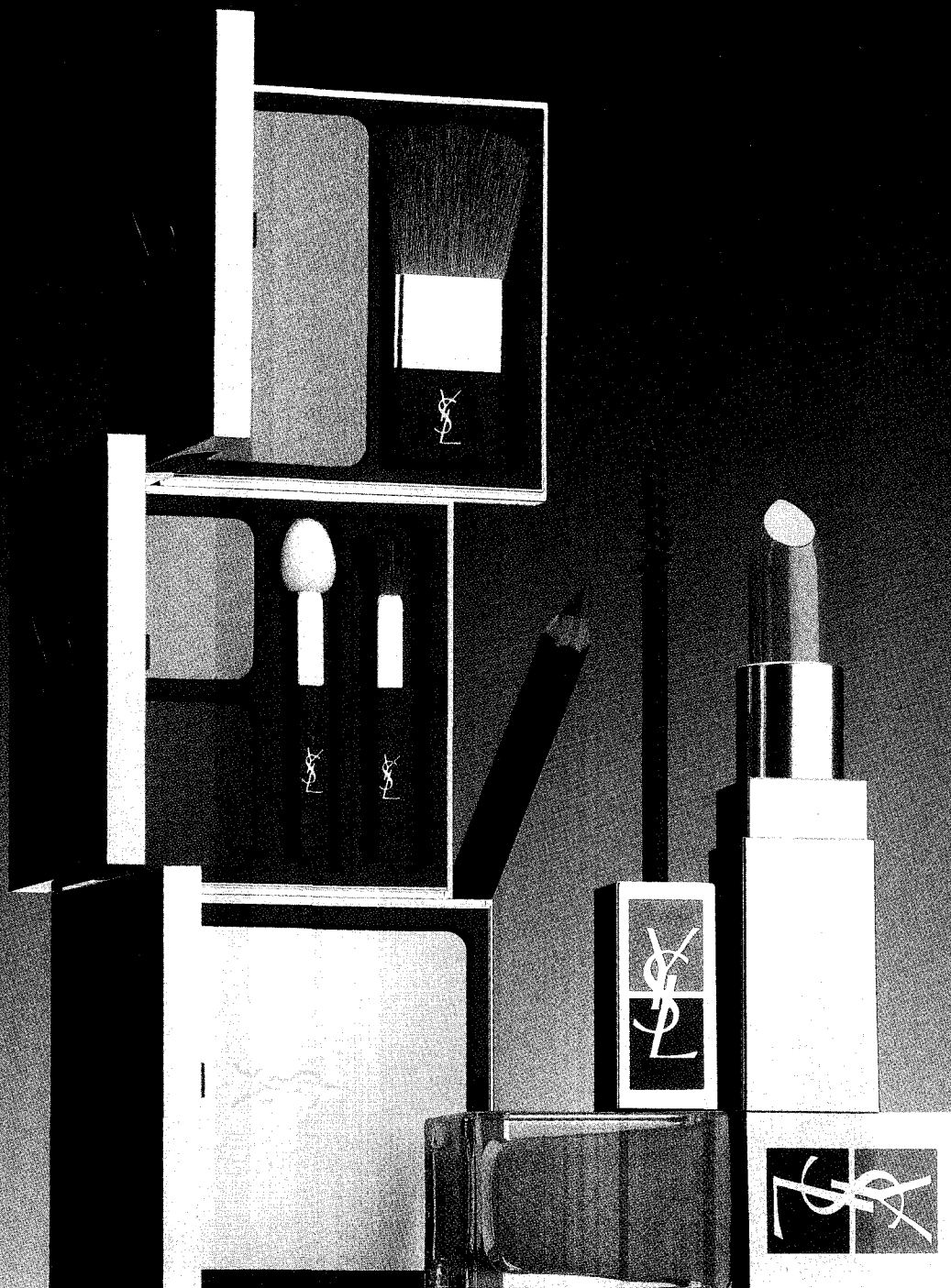
do well: “The recommendation is to buy, hold, and diversify. Even today.”

While last year's crash may have frightened off small investors, it has, ironically, spawned a slew of academic studies that may ultimately persuade those same people to get back into the market. That's because most of these studies conclude that the stock market is a friendly place for small investors.

“The market is not a gambling casino, as some people claim,” says Vedat Akgiray, assistant finance professor at Clarkson University, who has done a study of his own.

“In the short term, the stock market can be quite risky for the small investor who can't follow it day to day,” says Akgiray. “For the long term, it turns out to be a good investment.”

OVATION
THE COLOR DEBUT OF THE SEASON



YVES SAINT LAURENT

BERGDORF GOODMAN

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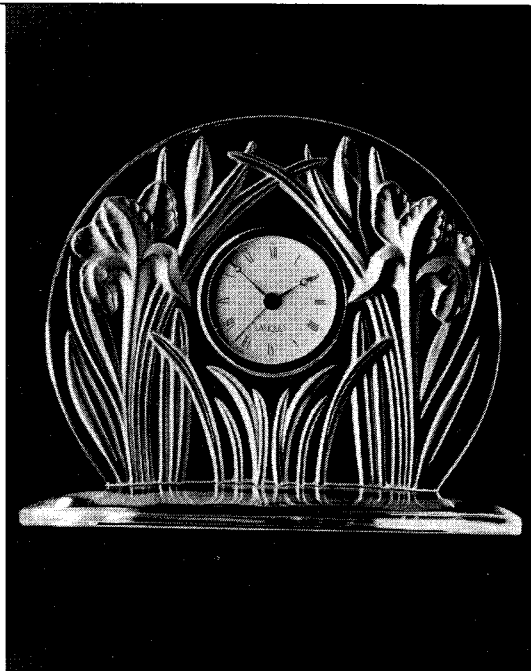
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stocks say that there is little incentive for investors to return to the market.

There are other potential pitfalls for the stock market. One major problem could come if America's trading partners tired of helping to prop up the dollar. And that day may not be far off.

"If President Bush can put together a convincing package on the budget deficit, the dollar could stabilize or even go higher," says one well-placed foreign central banker. But, he warns, "the situation can deteriorate very quickly."

The central banker says Bush has until the spring at the latest to come up with a budget-reduction plan (though events suggest he may not even have that much time).

All of this doesn't mean the stock market won't have any good moments over the next few months. In fact, Stan Weinstein, editor of *The Professional Tape Reader*, thinks there may even be a year-end rally, which, he says, might be "the last chance to do some selling."

After that, Weinstein predicts the market will decline until the Dow Jones Industrial Average is down to the 1,700-to-1,750 level. It's now wedged between 2,000 and 2,100.

YOUNG BLOOD

IT'S TRUE THAT AMERICANS SAVE TOO little. But a researcher for Prudential-Bache Securities says a study he's done shows that Americans overspend not because they lack fiscal discipline but because the population is so young.

"Young people typically can't save money," says M. G. Subhas, senior quantitative analyst, because they are setting up households and buying things that are considered necessities. "It's natural for them to have a low savings rate at this time."

Right now, there are an estimated 76-million Americans between the ages of 24 and 42. That's about a third of the nation's population and about two thirds of the work force. As these Americans get older, their incomes will grow, and Subhas thinks they will start saving more diligently. He estimates that when the baby-boomers reach middle age, America's savings rate, now at 4 percent, could reach or exceed the record 8 percent level experienced in the sixties.

Subhas used government statistics on spending habits to determine the best and worst investment opportunities for the years ahead. His conclusions are that baby-boomers will keep the textile/apparel, hotel/motel, textile-products, entertainment, and life-insurance industries hopping until 1995.

What industries should be avoided? Miscellaneous health care, leisure-time products like boats and camping equipment, automakers, and home builders aren't likely to do well during this period, says Subhas.

**She's a busy lawyer,
but finding time to handle
her finances is a real trial.**

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FAST TRACK



EDITED BY DANIEL SHAW

MUSIC NEWS

All That Jazz

I THOUGHT ABOUT THIS for two years," says Barry Kernfeld, "before I got up the nerve to do it."

No wonder. Kernfeld, 38, is talking about the two-volume, 1,360-page *New Grove Dictionary of Jazz*—the first comprehensive jazz reference work ever—which he's spent the past four years editing.

In 1982, Kernfeld, a musicologist and critic, was writing about jazz for *The New Grove Dictionary of American Music*. He saw the need for an authoritative work devoted entirely to jazz—its players, styles, terminology, theory, instruments, clubs, festivals, record companies, and such—but he was terrified at the thought of creating such a monster. He summoned his courage and proposed the idea to the Grove Dictionary



company; then he recruited jazz experts from around the world, assigned thousands of pieces, and wrote about 200 himself. The mammoth result was published last week.

The dictionary (\$295) aims for objective explanation of

this complex, improvisatory music, but its critical judgments are sure to start some fights. A knowledge of

music theory is necessary for full comprehension, but there's a lot here for anyone who wants to learn *all* about jazz. An entry headed "Davis, Miles (Dewey III) [Prince of Darkness]," for example, provides analysis of the trumpeter's long musical

journey, representative recordings, and bibliography; an entry headed "Bhumibol Adulyadej [Rama IX Bhumibol]" discusses a clarinetist who has no records out because of "his official status as the King of Thailand." **ERIC POOLEY**

BRIEF LIVES

TONY N' TINA N' DONNY

THE BAKED ZITI TASTES LIKE IT WAS shipped in from Fort Dix, and the champagne is sweeter than the wedding cake. But that doesn't bother the busloads of people turning up for the reception of *Tony n' Tina's Wedding*, the second act of the participatory show celebrating the tacky nuptials of Elmhurst's Romeo and Juliet. One reason for the show's success is Donny Dulce and Fusion, the brilliantly hokey dance band that helps transform the audience from bemused theatergoers into party animals faster than Donny can sing. "When the moon hits your eye like a big pizza pie. . ."

When booking agents call Donny—who can chew gum and sing all the male parts of "We Are the World" at the same time—asking him to play *real* weddings, they instead reach Michael Winther, a 26-year-old New York actor with short blond hair and diplomas from Hotchkiss and Williams. Winther must tell agents that Donny Dulce and Fusion is not a hired band (as many seem to think) but part of the show. "The agents say they don't care," says Winther, who is Donny Dulce, "and they could get us plenty of work."

It's not the kind of work Michael Winther had hoped his portrayal of a lounge lizard

would bring. "First I took it as a compliment that people weren't figuring out that I was part of the show," he says. Winther disappears into Donny without a trace of his own preppy roots, because he understands



Michael Winther: "Donny has ambition."

the character. "Donny has ambition," his alter ego explains. "But deep down, he knows he's not quite good enough. And deep down, he actually enjoys doing these weddings."

Winther, who has sung with the Light Opera of Manhattan, built the unctuous charmer ("This next one's for the beautiful lady who put this awesome party together. . .") out of his own experience as a waiter for caterers in

Brooklyn and Queens. The 30 or so songs he performs are a predictable—and thus delicious—mix of wedding groaners ("The Girl From Ipanema," "The Mexican Hat Dance") and Top 40 favorites.

Winther would like to play a few real weddings, but he doesn't have the time. In January, Winther will re-create Donny in the Los Angeles production of the play, which could be a big break for both of them.

"Donny's big dream is to be on *Star Search*," says Winther, who admits, with a hint of embarrassment, "That's my dream, too."

EDWARD TIVNAN

SOUNDS

Here Comes Grace Pool

IT'S MIDNIGHT IN ASBURY Park, and the Firebirds and Jeeps are pulled up close to the Green Parrot, a club where a young band called Grace Pool is waiting to go onstage. In the ladies' room, a girl in a pink rugby shirt is washing her face. "I really like Grace Pool," she says. "My boyfriend listens to them on an alternative-rock station. But nobody knows them yet. I guess that's why they're playing here."

Grace Pool is playing Asbury Park and Boston and Washington, D.C., while waiting for New Yorkers to discover the heartfelt, hint-of-folk rock that's attracted attention since the August release of its first album.

At the Parrot, Grace Pool is known, even loved. In Bruce Springsteen land, the band, vivified by the penetrating voice of lead singer Elly Brown, is a magnet to the Boss's believers, the ones wearing tight sweatshirts, slugging back Buds. But Grace Pool attracts others too—the people wearing black with bored ease and sipping white wine. The spirited crowd goes silent when Brown's serene voice soars over them. They mouth the lyrics written by Brown and her "soul mate," guitarist Bob Riley, who

created the words over four years of long walks through the woods; the music came during nights passed jamming in the studio of the cottage the two shared upstate.

"We wanted to make music that the more you hear it, the



Riley and Brown (front row) with their band.

more things are revealed to you—musically and lyrically," says Brown. "And we wanted emotional honesty."

It's that honesty that distinguishes Grace Pool—which includes Andy Burton on keyboards, Terry Radigan on guitar, and Frank Vilardi

on drums—from similar bands. The ringing harmonics in songs like "Radio Religion" are reminiscent of U2, while the summer dusk in Elly's voice inspires comparisons to 10,000 Maniacs and 'Til Tuesday.

Brown, 28, who was born in upstate New York, is a pixie with intensity. Onstage, she revolves, mesmerized, swinging her long strawberry-blond hair. Offstage, she wears Riley's distressed-leather bomber, a short skirt, and a loose ponytail.

When she was seventeen and waiting on tables in New York City, a rich producer recruited her to sing ballads with a band he'd put together. "We moved out to this farm," Brown recalls, "and then they just went

fishing all the time. But when we were jamming in the kitchen with beers, it was beautiful, powerful." That's where she met Riley, who joined the band as its drummer; they've been together for ten years.

Riley, 33, looks like William

Hurt stripped of the sarcasm. He peers out from under a tidy curtain of straight blond hair and speaks in a voice with no edges. Riley grew up in the city and attended private schools before taking up a musician's nomadic life. He spent years playing drums, doing session work to survive.

Grace Pool was born when the couple retreated upstate in 1983. "We're creative partners in the deepest sense," says Brown. "There's a shared sensitivity and shared vision of things that goes beyond the man/woman thing."

They spent four years perfecting the arrangements and words and would have spent four more if Brown's best friend hadn't surreptitiously slipped a demo tape to a Warner Bros. executive in 1987. Within weeks, Grace Pool (named after a minor character in *Jane Eyre*) was offered a contract.

Now Brown and Riley, who will perform at CBGB in December, are going against their nature. "We're compulsively reclusive," Riley admits.

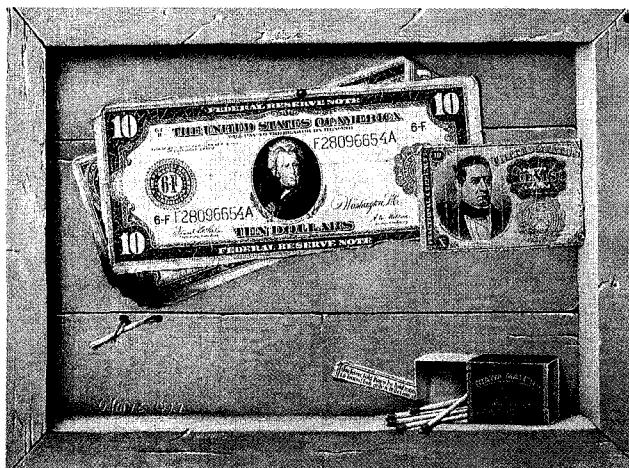
After Grace Pool had left the stage in Asbury Park, Brown touched Riley's shoulder and said, "Shall we treat ourselves to some fresh air, to a walk on the boardwalk?" He smiled wistfully, for Grace Pool has miles to go, up charts and cross-country, before resting.

KELLI PRYOR

ART BEAT

WHAT'S THE MOST APPROPRIATE SHOW TO OPEN A NEW ART gallery with in 1988? Money. *Old Money*. "This is the first show ever of this American subgenre," says Bruce Chambers, the curator of the show of 63 trompe l'oeil works at the Berry-Hill Gallery, next door to the Frick. "In 1850, there were 5,000 different types of currency in America, and 40 percent of all notes were counterfeit," says Chambers. "There was a huge debate about what currency is. About the same time, American artists—some of whom ran into trouble with the Secret Service—started painting images of money, playing on this confusion." The 6,000-square-foot gallery—run by first cousins James B. and Frederick D. Hill—occupies seven rooms in two adjoining 1909 mansions. "As late as 1965, in order to reproduce money, you had to include a disclaimer," says Chambers. "Before we organized this show, we went to the Treasury to clear it. They said, 'No problem; just send us a copy of the catalogue.'" (11 East 70th Street; through December 17.)

ALEX PRUD'HOMME



Otis Kaye's Money to Burn, 1927.

NIGHTCRAWLER

MONDAY-NIGHT FEVER

STACY FINE IS PLAYING A game. "If I were in the circus, I'd be the trapeze girl, hanging by my teeth," she says. "If I were a movie, I'd be one of those cross genres, a musical-horror-documentary."

On Monday nights, Stacy, 23, and her partner, Alison Mayer, 23, play a game called the Lite Lounge: They transform Carmelita's Reception House—a velvet-and-mirrors room at 150 East 14th Street—into a campy downtown nightclub. Under the stucco-stalactite ceiling, skinheads, record executives, and models are dancing with a don't-I-know-that-song? look on their faces.

Of course they do. It's Glen Campbell singing "Hava Negila."

When the music stops,

there's confusion. A performance artist named Rockets Redglare appears on the dance floor, wielding both a microphone and an ax. He shouts something about the craziness of motel rooms while a saxophonist bleats accompaniment. "It's not funny," Rockets says, "it's just something I thought you should know." Redglare disappears, and the sound system blares Beatles cover versions on a Wurlitzer organ.

"We were sitting around last summer," Alison recalls, "with no boyfriends and no jobs. It was really hot, and we started tuning in the easy-listening station on the radio."

"It's really soothing," says Stacy. "And come on, admit it—we all know all the words to these songs."

Having learned about the club business from working in a half-dozen downtown classics like Area and Save the Robots, the pair decided to open a one-night-a-week place featuring "lite" music.

Determined to create a club where "everybody's on the same footing," they chose a place with no pretense and a mysterious reputation.

"We liked the idea that Carmelita's looks like a bordello, that there were stories about shoot-outs," Stacy says. "It's a closed circle, a different culture that us wholesome white girls aren't supposed to know about."

Everyone—including Jay McInerney and Matt

Dillon—must pay the \$5 cover and check their coats. "Our only door policy is that everybody pays," Stacy says. "Once you start catering to the 'club people,' you lose



Alison (left), Stacy, and Carmelita (front).

out on all the interesting combinations."

As she speaks, a Chinese-American torch singer is working over the 1971 hit "Me and You and a Dog Named Boo," and the dancers are laughing.

CHRIS SMITH

THE PASSIONATE SHOPPER

ARTS & CRAFTS MOVEMENT

IT MAY BE THE ONLY crowded bus in New York whose passengers rave about the trip. It's the Deer Meadows Workshop—a mobile crafts fair that's become a holiday tradition

for shoppers on the Upper East and Upper West Sides.

"Every year," says Irene Cossman, who owns the workshop with her husband, Jerome, a securities broker, "I get calls from my Madison

Avenue regulars asking when the bus is coming. They say it's not Christmas until they see my school bus outside."

Nine years ago, the Cossmans decided to promote the crafts made by their neighbors in Deer Meadows, Maine, where the couple has spent summers since 1955. "Over the years," says Irene, a wispy brunette in her sixties, "we couldn't help but notice how depressed the local crafts industry had become, and we wanted to encourage these folks who are just trying to scrape out a living."

Since the Cossmans live in both Arizona and New York the rest of the year, opening a conventional shop wasn't practical. "A friend suggested a school bus," Irene recalls, "and I said, 'That's the dumbest idea I ever heard,' but that turned out to be the solution." They bought an old school bus in

Old Town, Maine, and hired a carpenter to outfit it with rustic pine cabinets and counters. Then they crammed the bus full of hand-knitted mittens and sweaters, Christmas stockings, wooden toys, pottery, teddy bears, dollhouse furniture, and patchwork quilts (which are a bargain at \$50 to \$278).

Their shop can be found on weekends at Madison Avenue and 79th Street or Columbus Avenue and 70th Street—wherever they can find a big enough parking space. (But you can call 359-9486 to find out where the bus will be on a given day.)

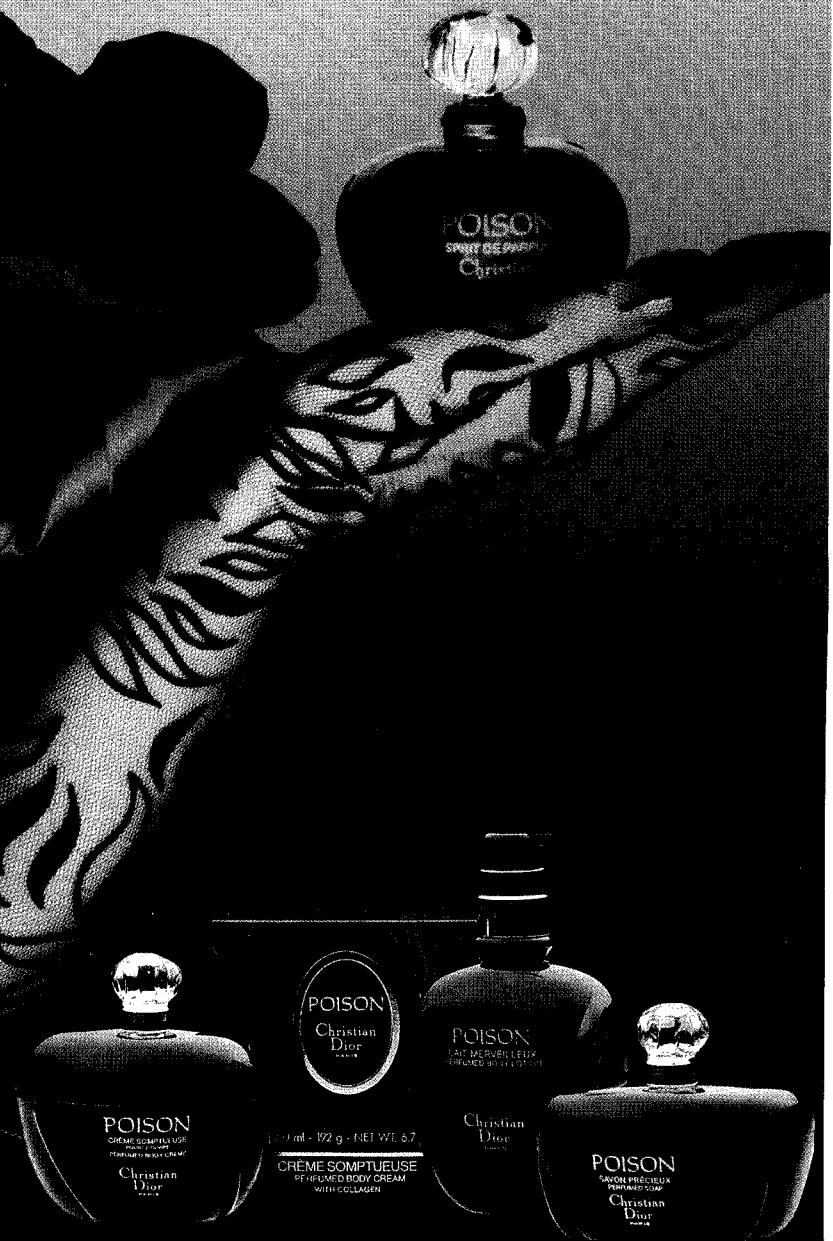
And the Cossmans say they funnel most of the workshop's profits back into the business. "Storing a bus in New York City," says Jerome, "is a very expensive proposition."

PHOEBE EATON



The Cossmans aboard the Deer Meadows Workshop.

POISON IS MY POTION

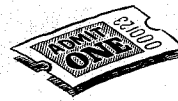


le nouveau parfum et Bath & Body Essentials
par Christian Dior
LORD & TAYLOR

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THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



The Brooklyn Museum

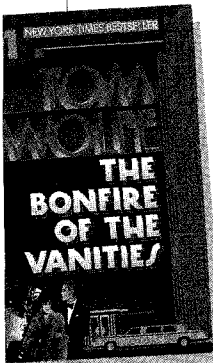
ART

David Park at the Whitney: This one-time Abstract Expressionist became a painter of incredible warmth and humanity, who loved—and celebrated—the small pleasures of looking (see page 104).

As an antidote to contemporary fare: *Courbet Reconsidered* and *Cleopatra's Egypt*, at the Brooklyn Museum.

BOOKS

The Bonfire of the Vanities, Tom Wolfe (Bantam; \$5.95): Social X-rays, lemon tarts, and Sherman McCoy's wrong turn in the Bronx, in paperback.



The Letters of John Cheever, edited by Benjamin Cheever (Simon and Schuster; \$19.95): A fascinating, disturbing collection (see page 91).

Dear Milli, Wilhelm Grimm and Maurice Sendak

(Farrar, Straus and Giroux; \$16.95): Sendak has lightened his palette (and vision) in this previously unpublished Grimm tale. The Pierpont Morgan Library is exhibiting the original drawings and watercolors.

TELEVISION

Annie McGuire: The first episode was a dud, but Mary Tyler Moore and her writers have kicked into gear. Eileen Heckart is great as Moore's mother, an old-time lefty. Now, if CBS will just give Mary and company a chance, she may finally make it after all. (Wednesday, 8:30 P.M.)

JFK Assassination: As It Happened: It's a week of Kennedy retrospectives, but A & E is broadcasting six uninterrupted hours of coverage starting at 1:56 P.M.—the exact moment NBC broke the news that shots had been fired. (Tuesday, November 22.)



CBS

MOVIES

Women on the Verge of a Nervous Breakdown: A wonderful, erotic farce cum fairy tale from Pedro Almodóvar—the bad boy of post-Franco cinema. Actress Carmen Maura's smile is as radiant as Jeanne Moreau's.

THEATER

Ethyl Eichelberger: Have Eichelberger and his first lady, Black-Eyed Susan, become the Lunt and Fontanne of the East Village theater scene? For those who missed his outrageous turns as Mary Todd Lincoln, Queen Elizabeth I, and Lucrezia Borgia, Eichelberger does *Ariadne Obnoxious* (Joyce Theater, November 22 through 27).



Rollin McCall

TASTINGS BY ALEXIS BESPALOFF

After the Thanksgiving feast, consider indulging in a luxurious twenty-year-old tawny port. Among the best: Cockburns, Fonseca, Burmester, and Ferreira's Duque de Braganca; \$35 to \$40 a bottle.

SHOPPING

It's a war of the roses in the West Village. Both Twigs and Very Special Flowers have branched out with new and much larger stores. Twigs has been transplanted to 381 Bleecker and Very Special Flowers to 204 West 10th.

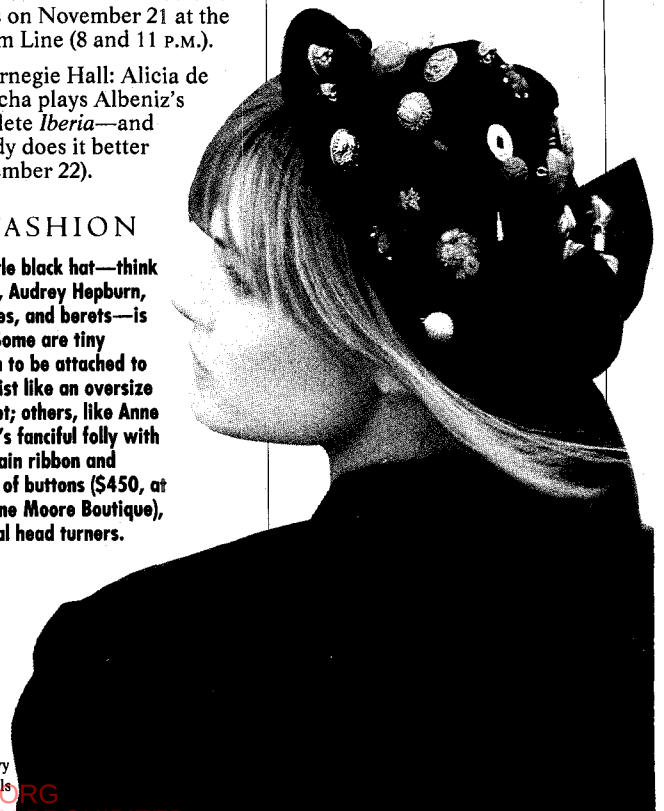
MUSIC

In Tua Nua, *The Long Acre* (Virgin Records): On the heels of hard-rocking U2 comes another Irish group, this one softer and more romantic. The group's New York debut: two shows on November 21 at the Bottom Line (8 and 11 P.M.).

At Carnegie Hall: Alicia de Larrocha plays Albeniz's complete *Iberia*—and nobody does it better (November 22).

FASHION

The little black hat—think Chanel, Audrey Hepburn, porkpies, and berets—is back. Some are tiny enough to be attached to the wrist like an oversize bracelet; others, like Anne Moore's fanciful folly with grosgrain ribbon and oodles of buttons (\$450, at the Anne Moore Boutique), are real head turners.



Cordon

Lawrence Ivy

Model: Annica, IMG models



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JFK

THE REAL THING

BY
PETE HAMILL

THAT DAY I WAS IN IRELAND, IN THE DARK, HARD northern city of Belfast. I was there with my father, who had been away from the city where he was born for more than 30 years. He was an American now—survivor of the Depression and poverty, father of seven children, fanatic of baseball—but he was greeted as a returning Irishman by his brother Frank and his surviving Irish friends, and there were many Irish tears and much Irish laughter, waterfalls of beer, and all the old Irish songs of defiance and loss. Billy Hamill was home. And on the evening of November 22, I was in my cousin Frankie's house in a section called Andersonstown, dressing to go down to see the old man in a place called the Rock Bar. The television was on in the parlor. Frankie's youngest kids were playing on the floor. A frail rain was falling outside.

And then the program was interrupted and a BBC announcer came on, his face grave, to say that the president of the United States had been shot in Dallas. Everything in the room stopped. In his clipped, abrupt voice, the announcer said that the details were sketchy. Everyone turned to me, the visiting American, as if I would know if this were true. I mumbled, talked nonsense—maybe it was a mistake; sometimes these things are moved on the wires too fast—but my stomach was churning. The regular program resumed; the kids went back to playing. A few minutes later, the announcer returned, and this time his voice was unsteady. It was true. John F. Kennedy, the president of the United States, was dead.

I remember whirling in pain and fury, slamming the wall with my hand, and reeling out into the night. All over the city, thousands of human beings were doing the same thing. Doors slammed and sudden wails went up. *Oh, sweet Jesus, they shot Jack! And They killed President Kennedy! And He's been shot*

dead! At the foot of the Falls Road, I saw an enraged man punching a tree. Another man sat on the curb, sobbing into his hands. Trying to be a reporter, I wandered over to the Shankill Road, the main Protestant avenue in that city so long divided by religion. It was the same there. *Holy God, they've killed President Kennedy:* with men weeping and children running with the news and bawling women everywhere. It was a scale of grief I'd never seen before or since in any place on earth. John Fitzgerald Kennedy wasn't "the Catholic president" to the people of the Shankill or the Falls; he was the young and shining prince of the Irish diaspora.

I ended up at the Rock Bar, climbing to the long, smoky upstairs room. The place was packed. At a corner table, my father was sitting with two old IRA men. They were trying to console him when he was beyond consolation. For the immigrants of his generation, Jack Kennedy was always special. After 1960, they knew that their children truly could be anything in their new country, including president.

"They got him, they got him," he said, embracing me and sobbing into my shoulder. "The dirty sons of bitches, they got him."

And then "The Star-Spangled Banner" was playing on the television set, and everyone in the place, 100 of them at least, rose and saluted. They weren't saluting the American flag, which was superimposed over Kennedy's face. They were saluting the fallen president who in some special way was their president too. The anthem ended. We drank a lot of whiskey together. We watched bulletins from Dallas. We cursed the darkness. And then there was a film of Kennedy in life. Visiting Ireland for three days the previous June.

There he was, smiling in that curious way, at once genuine and detached, capable of fondness and irony. The wind was tossing his hair. He was playing with the top button of his jacket. He was standing next to Eamon De Valera, the



In his White House office
during the steel crisis in April 1962.

A LOST TIME: AN ENTIRE GENERATION
HAS MATURED WITH NO
MEMORY OF THE KENNEDY YEARS; FOR THEM, KENNEDY
IS THE NAME OF AN AIRPORT OR A BOULEVARD.

president of Ireland. He was laughing with the mayor of New Ross in County Wexford. He was being engulfed by vast crowds in Dublin. He seemed to be having a very good time. And then he was at the airport to say his farewell, and in the Rock Bar, we heard him speak:

"Last night, somebody sang a song, the words of which I'm sure you know, of 'Come back to Erin, mavourneen, mavourneen, come back aroun' to the land of thy birth. Come with the shamrock in the springtime, mavourneen. . . . This is not the land of my birth, but it is the land for which I hold the greatest affection." A pause and a smile. "And I certainly will come back in the springtime."

II

TWENTY-FIVE SPRINGTIMES HAVE COME AND GONE, and for those of us who were young then, those days live on in vivid detail. We remember where we were and how we lived and who we were in love with. We remember the images on television screens, black-and-white and grainy: Lee Harvey Oswald dying over and over again as Jack Ruby steps out to blow him into eternity; Jacqueline Kennedy's extraordinary wounded grace; Caroline's baffled eyes and John-John saluting. We remember the drumrolls and the riderless horse.

But across the years, there have been alterations made in the reputation of John Fitzgerald Kennedy. Those who hated him on November 21, 1963, continue to hate him now. Some who were once his partisans have turned upon him with the icy retrospective contempt that is the specialty of the neoconservative faith. And time itself has altered his once-glittering presence in the national consciousness. An entire generation has come to maturity with no memory at all of the Kennedy years; for them, Kennedy is the name of an airport or a boulevard or a high school.

Certainly, the psychic wound of his sudden death appears to have healed. The revisionists have come forward; Kennedy's life and his presidency have been examined in detail, and for some, both have been found wanting. The presidency, we have been told, was incomplete, a sad perhaps; the man himself was deeply flawed. Some of this thinking was a reaction to the overwrought mythologizing of the first few years after Dallas. The selling of "Camelot" was too insistent, too fevered, accompanied by too much sentimentality and too little rigorous thought. The Camelot metaphor was never used during Kennedy's 1,000 days (Jack himself might have dismissed the notion with a wry or obscene remark); it first appeared in an interview Theodore H. White did with Jacqueline after the assassination. But it pervaded many of the first memoirs about the man and his time.

Some of the altered vision of Kennedy comes from the coarsening of the collective memory by the endless stream of books about the assassination itself. We've had the 26 volumes of the Warren Commission report and dozens of analyses detailing its sloppiness and inadequacy. We've gone back again and again to Dealey Plaza and the Texas School Book Depository and the grassy knoll. In thousands of talk shows, magazine articles, newspaper columns, and books, we've heard the Cuban-exile theory, the Mafia theory, the Castro theory, the J. Edgar Hoover theory, the Jim Garrison theory, the CIA theory, the Texas-oil theory, the KGB theory, the E. Howard Hunt theory, the two-Oswalds theory.

We've seen documentaries and docudramas. We've watched the Zapruder film over and over again. We've heard sound experts tell us that the evidence proves that there was a fourth shot and therefore two gunmen. We've read cheap fiction about the assassination and superb fiction like

Don DeLillo's *Libra*. In the end, nothing has been resolved. If there was a conspiracy, the plotters got away with it. Twenty-five years have passed. Kennedy is still dead. And so is Oswald. And Ruby. And so many of the others. And in a peculiar way, the details of Kennedy's death have obliterated both the accomplishments and failures of his life.

AT THE SAME TIME, OTHER TALES HAVE HELPED to debase the metal of the man: the smarmy memoirs of women who certainly slept with him and others who certainly didn't; the endless retailing of the gossip about his alleged affair with Marilyn Monroe, that other pole of American literary necrophilia; the detailed histories of the family and its sometimes arrogant ways. These days, with a renewed public hypocrisy in sexual matters, Kennedy has acquired the dreaded "womanizer" label, complete with half-baked theories about the origins of his supposed Don Juan complex. He was afraid of dying, say the theorizers. He was selfish and spoiled. He was revolting against his mother's rigid Catholicism or imitating his father's own philandering.

He was described in some gossip as a mere "wham, bam, thank you ma'am" character; other talk had him a hopeless romantic. By all accounts, he was attracted to beautiful and intelligent women, and many of them were attracted to him. And during the time he journeyed among us, this was hardly a secret. When I was a young reporter for the *Post* in late 1960, I was once assigned to cover Jack Kennedy during one of his stays at the Carlyle hotel. He had been elected but had not yet taken office. "We hear he brings the broads in two at a time," the editor said. "See what you can see."

There was nothing to see that night, perhaps because of my own naïve incompetence as a reporter, or because I was joined in my vigil by another dozen reporters and about 100 fans who wanted a glimpse of John F. Kennedy. Most likely, Kennedy was asleep in his suite while we camped outside the hotel's doors. But I remember thinking this was the best news I'd ever heard about a president of the United States. A man who loved women would not blow up the world. Ah, youth.

Two other events helped eclipse the memory of Jack Kennedy. One was the rise of Robert Kennedy. In his own brief time on the public stage, Robert understood that Jack's caution had prevented him from fully using the enormous powers of the presidency. If Jack was a man of the fifties, the later Robert Kennedy was a man of the sixties, that vehement and disturbed era that started with the assassination in Dallas and did not truly end until Richard Nixon's departure from the White House in disgrace in 1974. The differences were often a matter of style: Jack was cool, detached, rational; Robert was passionate, wounded (by his brother's death, among other things), emotional. Jack was an Anglophile, a product of Harvard and the London School of Economics; Robert came from some deeper Celtic root.

The murder of Robert Kennedy in 1968 played a part in the revision of the Kennedy legend. In a quite different way, the process was completed by Chappaquiddick. Some who had been drawn to politics by Jack Kennedy at last began to retreat from the glamour of the myth. A few turned away in revulsion, seeing after Chappaquiddick only the selfish arrogance of privilege. Others faded into indifference or exhaustion. At some undefined point about a decade ago, the country decided it wanted to be free of the endless tragedy of the Kennedys. Even the most fervent Kennedy partisans wanted release from doom and death. They left politics, worked in the media or the stock market or the academy. A few politicians continued to chase the surface of the myth,



The official White House
portrait by Aaron Shikler,
1970.

WORLD CLASS: KENNEDY UNDERSTOOD
THAT DEVELOPMENTS
IN TECHNOLOGY WERE CREATING WHAT MARSHALL
McLUHAN WAS TO CALL THE "GLOBAL VILLAGE."

copping Jack Kennedy's mannerisms, his haircut, the "Let us go forth" rhythms of his speeches. Gary Hart, who even played with his jacket buttons the way Jack did, was the most embarrassing specimen of the type; others were in the Bob Forehead mold. They helped cheapen Jack Kennedy's image the way imitators often undercut the work of an original artist.

Out in the country, beyond the narrow parish of professional politics, the people began to look for other myths and settled for a counterfeit. It was no accident that if once they had been entranced by a president who looked like a movie star, then the next step would be to find a movie star who looked like a president.

III

THE MISTAKES AND FLAWS OF THE KENNEDY presidency are now obvious. Domestically, he often moved too slowly, afraid of challenging Congress, somewhat late to recognize the urgency of the civil-rights movement, which had matured on his watch. He understood the fragility of the New Deal coalition of northern liberals and southern conservatives; he had been schooled in the ways of compromise in the House and Senate and was always uneasy with the moral certainties of "professional liberals." When faced with escalating hatred and violence in the South, Kennedy did respond; he showed a moral toughness that surprised his detractors and helped change the region. But he was often bored with life at home.

Foreign policy more easily captured his passions. He was one of the few American presidents to have traveled widely, to have experienced other cultures. His style was urban and cosmopolitan, and he understood that developments in technology were swiftly creating what Marshall McLuhan was to call the "global village." But since Kennedy had come to political maturity in the fifties, he at first accepted the premises of the Cold War and the system of alliances and priorities that had been shaped by John Foster Dulles.

Even today, revisionists of the left seem unable to forgive the role that Kennedy the Cold Warrior played in setting the stage for the catastrophe of Vietnam. He had inherited from Eisenhower a commitment to the Diem regime, and as he honored that commitment, the number of U.S. "advisers" grew from 200 to 16,000. Kennedy encouraged the growth of the Special Forces, to fight "brushfire" wars. He instructed the Pentagon to study and prepare for counterinsurgency operations. In Vietnam, U.S. casualties slowly began to increase; the Vietcong grew in power and boldness; Diem concentrated his energies on squelching his political opposition in Saigon, and soon we were seeing those photographs of Buddhist monks incinerating themselves, while Madame Nhu and her husband (Diem's brother) became lurid figures in the public imagination.

By most accounts, Kennedy intended to end the American commitment to Vietnam after the 1964 election. But since he'd won in 1960 by only 118,000 votes, he didn't feel he could risk charges by the American right that he had "lost" Vietnam. So the guerrilla war slowly escalated, and such writers as David Halberstam and Neil Sheehan reported from the field the truth that the official communiqués too often obscured: The war was being lost. Kennedy sent his old Massachusetts adversary Henry Cabot Lodge to Saigon as the new ambassador. But events were moving out of control. Diem was assassinated in November 1963 (not, as legend has it, on Kennedy's orders). The quagmire beckoned, and at his death, Kennedy still hadn't moved to prevent the United States from trudging onward into the disaster.

BUT FOR MOST OF KENNEDY'S TWO YEARS AND TEN months as president, Vietnam was a distant problem, simmering away at the back of the stove. Kennedy's obsession was Cuba. It remains unclear how much he knew about the various CIA plots to assassinate Fidel Castro. But the two major foreign-policy events of his presidency were the Bay of Pigs invasion of April 1961, and the missile crisis of October 1962. One was a dreadful defeat, the other a triumph.

According to Richard Goodwin and others (I remember discussing this with Robert Kennedy), Jack Kennedy had begun the quiet process of normalizing relations with Castro before his death. Although this, too, was to be postponed until after the 1964 elections, Kennedy had come to believe that Cuba was not worth the destruction of the planet.

Today, Castro is the last player of the Kennedy era to remain on the stage, his regime hardened into Stalinist orthodoxy. In Miami, the exiles have become citizens; young Cuban-Americans think of the old anti-Castro fanatics as vaguely comic figures. If Castro died tomorrow and the regime collapsed a week later, an overwhelming majority of the Miami Cubans would stay in Florida. But there is still a hard belief among the old exiles (and some factions of the American right) that Kennedy was responsible for the defeat at the Bay of Pigs because he refused to supply air cover. But detailed studies of the operation (most notably by Peter Wyden) make clear that even with air cover, the force of 1,400 white middle-class Cubans could never have prevailed against Castro's almost 200,000 militia and regular-army troops. Success had to depend upon a general uprising against Fidel and massive defections among his troops. Neither happened.

Today, it's hard to recall the intensity of the Cuban fever that so often rose in those years. I remember being in Union Square when the Brigade was going ashore. A week earlier, I'd actually applied for press credentials for the invasion from some anti-Castro agent in midtown; with great silken confidence, he told me I could go into Cuba after the provisional government was set up, a matter of a few days after the invasion. But from the moment it landed, the quixotic Brigade was doomed. And in Union Square on the second night, when it still seemed possible that the Marines would hurry to the rescue, there was a demonstration against Kennedy, sponsored by a group that called itself the Fair Play for Cuba Committee. Its members chanted slogans against the president. A year later, a much larger group demonstrated during the missile crisis. In a strange, muted way, these were the first tentative signals that the sixties were coming. And later, after Dallas, when the world was trying to learn something about Lee Harvey Oswald, we all saw film of him on a New Orleans street corner, handing out leaflets. They were, of course, from the Fair Play for Cuba Committee.

IV

AND YET. . . . And yet, across the years, learning all of these things from the memoirs and biographies and histories, understanding that Camelot did not exist and that Jack Kennedy was not a perfect man, why do I remain moved almost to tears when a glimpse of him appears on television or I hear his voice coming from a radio?

I can't explain in any rational way. I've tried. Hell, yes, I've tried. I've talked to my daughters about him, after they've seen me turning away from some televised image of Jack. They've seen me swallow, or take a sudden breath of air, or flick away a half-formed tear. They know me as an aging skeptic about



Campaigning on Broadway near Bowling Green on October 19, 1960.

IDEALISM: IT'S HARD TO EXPLAIN TO TODAY'S YOUNG THAT NOT SO LONG AGO, MANY PEOPLE THEIR AGE BELIEVED THE WORLD COULD BE TRANSFORMED THROUGH POLITICS.

the perfectibility of man, a cynic about most politicians. I bore them with preachments about the need for reason and lucidity in all things. And then, suddenly, Jack Kennedy is speaking from the past about how the torch has passed to a new generation of Americans, born in this century, tempered by war, disciplined by a hard and bitter peace—and I'm gone.

There is more operating here for me (and for so many millions of others) than simple nostalgia for the years when I was young. Nothing similar happens when I see images of Harry Truman or Dwight Eisenhower. Jack Kennedy was different. He was at once a role model, a brilliant son or an older brother, someone who made us all feel better about being Americans. All over the globe in those years, the great nations were led by old men, prisoners of history, slaves to orthodoxy. Not us (we thought, in our arrogance). Not now.

"Ask not what your country can do for you," Kennedy said. "Ask what you can do for your country." The line was immediately cherished by cartoonists and comedians, and Kennedy's political opponents often threw it back at him with heavy sarcasm. But the truth was that thousands of young people responded to the call. The best and the brightest streamed into Washington, looking for places in this shiny new administration. They came to Kennedy's Justice Department and began to transform it, using the power of law to accelerate social change, particularly in the South. They were all over the regulatory agencies. And after Kennedy started the Peace Corps, they signed up by the tens of thousands to go to the desperate places of the world to help strangers. It's hard to explain to today's young Americans that not so long ago, many people their age believed that the world could be transformed through politics. Yes, they were naïve. Yes, they were idealists. But we watched all this, and many of us thought, This is some goddamned country.

OUT THERE IN THE WIDER WORLD, PEOPLE WERE responding to him as we were. It wasn't just Ireland or Europe. I remember seeing the reports of his 1962 trip to Mexico City, where a million came out to greet him, the women weeping, the men applauding him as fellow men and not inferiors. I'd lived in Mexico and knew the depths of resentment so many Mexicans felt toward the Colossus of the North. In one day, Kennedy seemed to erase a century of dreadful history. The same thing happened in Bogotá and Caracas, where four years earlier Richard Nixon had been spat upon and humiliated. This was after the Bay of Pigs. This was while the Alliance for Progress was still trying to get off the ground. I can't be certain today what there was about him that triggered so much emotion; surely it must have been some combination of his youth, naturalness, machismo, and grace. I do know this: In those years, when we went abroad, we were not often forced to defend the president of the United States.

We didn't have to defend him at home, either. He did a very good job of that himself. We hurried off to watch his televised press conferences because they were such splendid displays of intelligence, humor, and style. We might disagree with Kennedy's policies, and often did; but he expressed them on such a high level that disagreement was itself part of an intelligent process instead of the more conventional exchange of iron certitudes. He held 64 press conferences in his brief time in office (Reagan has held 47) and obviously understood how important they were to the furthering of his policies. But he also enjoyed them as ritual and performance. He was a genuinely witty man, with a very Irish love of the English language, the play on words, the surprising twist. But there was an odd measure of shyness in the man, too, and that must have been at the heart of his sense of irony, along with his

detachment, his fatalism, his understanding of the absurd. He was often more Harvard than Irish, but he was more Irish than even he ever thought.

I loved that part of him. Loved, too, the way he honored artists and writers and musicians, inviting them to the White House for splendid dinners, insisting that Robert Frost read a poem at the inauguration. He said he enjoyed Ian Fleming's books about James Bond; but he also brought André Malraux to the White House, and James Baldwin, and Pablo Casals. Perhaps this was all a political ploy, a means of getting writers and artists on his side; if so, it worked. Not many writers have felt comfortable in the White House in all the years since.

Part of his appeal was based on another fact: He was that rare American politician, a genuine war hero. Not a general, not someone who had spent the war ordering other men to fight and die, but a man who had been out on the line himself. When he first surfaced as a national figure, at the 1956 Democratic Convention, reporters rushed to find copies of John Hersey's *New Yorker* account of the PT-109 incident in the South Pacific. They read: "Kennedy took McMahon in tow again. He cut loose one end in his teeth. He swam breaststroke, pulling the helpless McMahon along on his back. It took over five hours to reach the island. . . ."

Reading the story years after the event, some of us were stunned. Kennedy was the real article. There had been so many fakers, so many pols who were tough with their mouths and avoided the consequences of their belligerence. Kennedy had been there, not simply as a victim but as a hero, a man who'd saved other men's lives. When he was president, that experience gave his words about war and peace a special authority. We also knew that his back had been terribly injured in the Solomons and had tormented him ever since. He had almost died after a 1954 operation, and he wore a brace until the day he died. But he bore his pain well; he never used it as an excuse; he didn't retail it in exchange for votes. Hemingway, another hero of that time, had defined courage as grace under pressure. By that definition, Jack Kennedy certainly had courage.

GRACE, WIT, IRONY, YOUTH, COURAGE: ALL combined to make us admire Kennedy. And there was one more thing: the speeches. Kennedy spoke too quickly; he often failed to pause for applause; his accent was strange to many Americans. But he made some of the greatest political speeches I've ever heard.

Most of them were written by Ted Sorensen (with occasional help from others, including Arthur Schlesinger Jr. and Richard Goodwin). But Kennedy was not a mindless robot, reciting the words presented to him by his handlers. He was actively involved in the process of crafting each major speech, from sketching the broad outlines to changing (and often improving) specific language. Kennedy had written two books (*Why England Slept* and the best-selling *Profiles in Courage*) before becoming president. He originally wanted to be a newspaperman and sometimes mused about buying the *Washington Post* after he left office. He cared about words, and it showed in the speeches.

Looking again at the texts, I can hear his voice still coming to me across the decades, charged with urgency, insistent that the world must be challenged and life itself embraced. He never slobbered. He lifted no phrases out of cheap movies. All the revisionism cannot deny the quality of those words and the tough-minded decency of their message. Some excerpts:

To Baptist ministers in Houston, September 12, 1960:

"I believe in an America that is officially neither Catholic, Protestant, nor Jewish. Where no public official either

requests or accepts instructions on public policy from the pope, the National Council of Churches, or any other ecclesiastical source. Where no religious body seeks to impose its will, directly or indirectly, upon the general populace or the public acts of its officials. . . . For while this year it may be a Catholic against whom the finger of suspicion is pointed, in other years it has been, and may someday be again, a Jew or a Quaker or a Unitarian or a Baptist. . . . Today I may be the victim, but tomorrow it may be you."

To the American people, after returning from Europe, June 6, 1961:

"Mr. Khrushchev made one point which I want to pass on. He said there are many disorders throughout the world, and he should not be blamed for them all. He is quite right. It is easy to dismiss as Communist-inspired every anti-government or anti-American riot, every overthrow of a corrupt regime, or every mass protest against misery and despair. These are not all Communist-inspired. The Communists move in to exploit them, to infiltrate their leadership, to ride their crest to victory. But the Communists did not create the conditions which caused them."

Reporting to the nation about the white mob violence attending James Meredith's entrance into the University of Mississippi and the decision to protect him with the National Guard, September 30, 1962:

"Even among law-abiding men, few laws are universally loved, but they are uniformly respected and not resisted. Americans are free, in short, to disagree with the law but not to disobey it. For in a government of laws and not of men, no man, however prominent or powerful, and no mob, however unruly or boisterous, is entitled to defy a court of law. If this country should ever reach the point where any man or group of men by force or threat of force could long defy the commands of our court and our Constitution, then no law would stand free from doubt, no judge would be sure of his writ, and no citizen would be safe from his neighbors."

In a commencement address at American University, about the need to negotiate with the Soviet Union, June 10, 1963:

"What kind of peace do we seek? Not a Pax Americana enforced on the world by American weapons of war. Not the peace of the grave or the security of the slave. I am talking about genuine peace, the kind of peace that makes life on earth worth living, the kind that enables men and nations to grow and to hope and to build a better life for their children—not merely peace for Americans but peace for all men and women—not merely peace for our time but peace for all time. . . .

"So, let us not be blind to our differences—but let us also direct attention to our common interests and to the means by which those differences can be resolved. And if we cannot end now our differences, at least we can help make the world safe for diversity. For in the final analysis, our most basic common link is that we all inhabit this small planet. We all breathe the same air. We all cherish our children's future. And we are all mortal."

To the nation, on civil rights, June 11, 1963:

"We preach freedom around the world, and we mean it, and we cherish our freedom here at home—but are we to say

to the world and, much more importantly, to each other that this is a land of the free except for Negroes; that we have no second-class citizens except Negroes; that we have no class or caste system, no ghettos, no master race except with respect to Negroes?"

Receiving an honorary degree at Amherst, October 26, 1963:

"The men who create power make an indispensable contribution to the nation's greatness. But the men who question power make a contribution just as indispensable, especially when that questioning is disinterested, for they determine whether we use power or power uses us.

"Our national strength matters. But the spirit which informs and controls our strength matters just as much. This was the special significance of Robert Frost. He brought an unsparing instinct for reality to bear on the platitudes and pieties of society. His sense of the human tragedy fortified him against self-deception and easy consolation. 'I have been,' he wrote, 'one acquainted with the night.' And because he knew the midnight as well as the high noon, because he understood the ordeal as well as the triumph of the human spirit, he gave his age strength with which to overcome despair. . . ."



Robert Berks's
Kennedy Center
sculpture, 1970.

STIRRING: "OUR NATIONAL STRENGTH MATTERS. BUT THE SPIRIT WHICH INFORMS AND CONTROLS OUR STRENGTH MATTERS JUST AS MUCH."

YEARS LATER, LONG after the murder in Dallas and after Vietnam had first escalated into tragedy and then disintegrated into defeat; long after a generation had taken to the streets before retreating into the Big Chill; long after the ghettos of Watts and Newark and Detroit and so many other cities had exploded into nihilistic violence; after Robert Kennedy had been killed and Martin Luther King and Malcolm X; after Woodstock and Watergate; after the Beatles had arrived, triumphed, and broken up, and after John Lennon had been murdered; after Johnson, Nixon,

Ford, and Carter had given way to Ronald Reagan; after passionate liberalism faded; after the horrors of Cambodia and the anarchy of Beirut; after cocaine and AIDS had become the new plagues—after all had changed from the world we knew in 1963, I was driving alone in a rented car late one afternoon through the state of Guerrero in Mexico.

I was moving through vast, empty stretches of parched land when the right rear tire went flat. I pulled over—and quickly discovered that the rental car had neither a spare nor tools. I was alone in the emptiness of Mexico. Trucks roared by, and some cars, but nobody stopped. Off in the distance I saw a plume of smoke coming from a small house. I started walking to the house, feeling uneasy and vulnerable—Mexico can be a dangerous country. A rutted dirt road led to the front of the house. A dusty car was parked to the side. It was almost dark, and for a tense moment, I considered turning back.

And then the door opened. A beefy man stood there, looking at me in a blank way. I came closer, and he squinted and then asked me in Spanish what I wanted. I told him I had a flat tire and needed help. He considered that for a moment and then asked me if I first needed something to drink.

I glanced past him into the house. On the wall there were two pictures. One was of the Virgin of Guadalupe. The other was of Jack Kennedy. Yes, I said. Some water would be fine. ■

'Nouvelle Charity'- Old Questions

THE CREO SOCIETY'S *HAIR* FIASCO

ONE HUNDRED AND FIFTY men and women in full hippie regalia were running down the aisles of the United Nations General Assembly, leading 1,000 black-tie society types in a sing-along rendition of "Let the Sunshine In."

Hair, that hoary musical from the Age of Aquarius, had been dusted off and cleaned up for a twentieth-anniversary production last May to benefit UNICEF and a new charity called the Creo Fund for Children With AIDS. The evening seemed a success. Tickets had cost between \$250 and \$5,000, and a Suzyesque roster of New Yorkers attended, drawn by the worthy cause and the involvement of their friends—Kimberly Farkas, Kimberly Rockefeller, Patty Hearst Shaw, Carroll Petrie, Sam Peabody.

The organizers of the event—Richard Torrence and Marshall Yaeger, of a group called the Creo Society—later announced that contributions had come to more than \$1 million. As it turned out, though, just \$72,000—less than 10 percent of the \$829,000 that *Hair* actually brought in—survived the night's expenses: \$350,000 for the production, \$315,000 for the din-

ner gala, and \$90,000 for the Creo Society. When Torrence and Yaeger showed those figures to the Creo grants panel, which was supposed to distribute the event's proceeds, the members were dumbstruck. The Children With AIDS fund and UNICEF would get \$36,000 each.

Hair had been a flop—to almost everyone except Torrence and Yaeger. They argued that the show itself had been a worthy, consciousness-raising cultural event, and thus the money spent on the production had gone to charity.

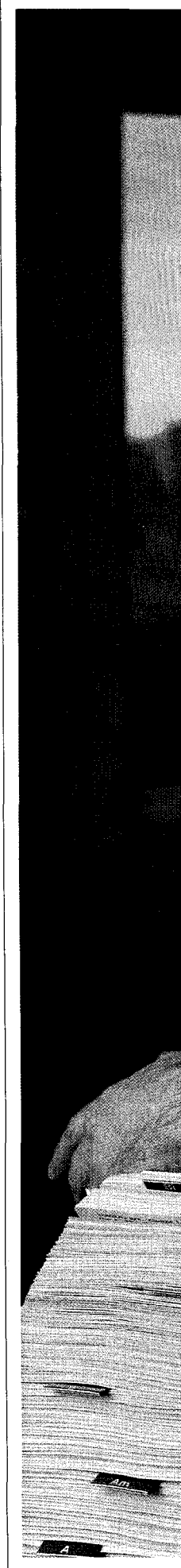
Patty Hearst Shaw, a chairwoman of the evening, was not persuaded. Last month, she sent a letter to the Creo Society's board of directors, saying, "It is very disappointing to have been involved with a charitable fund-raising organization in which so little money seems to make its way to the charitable cause."

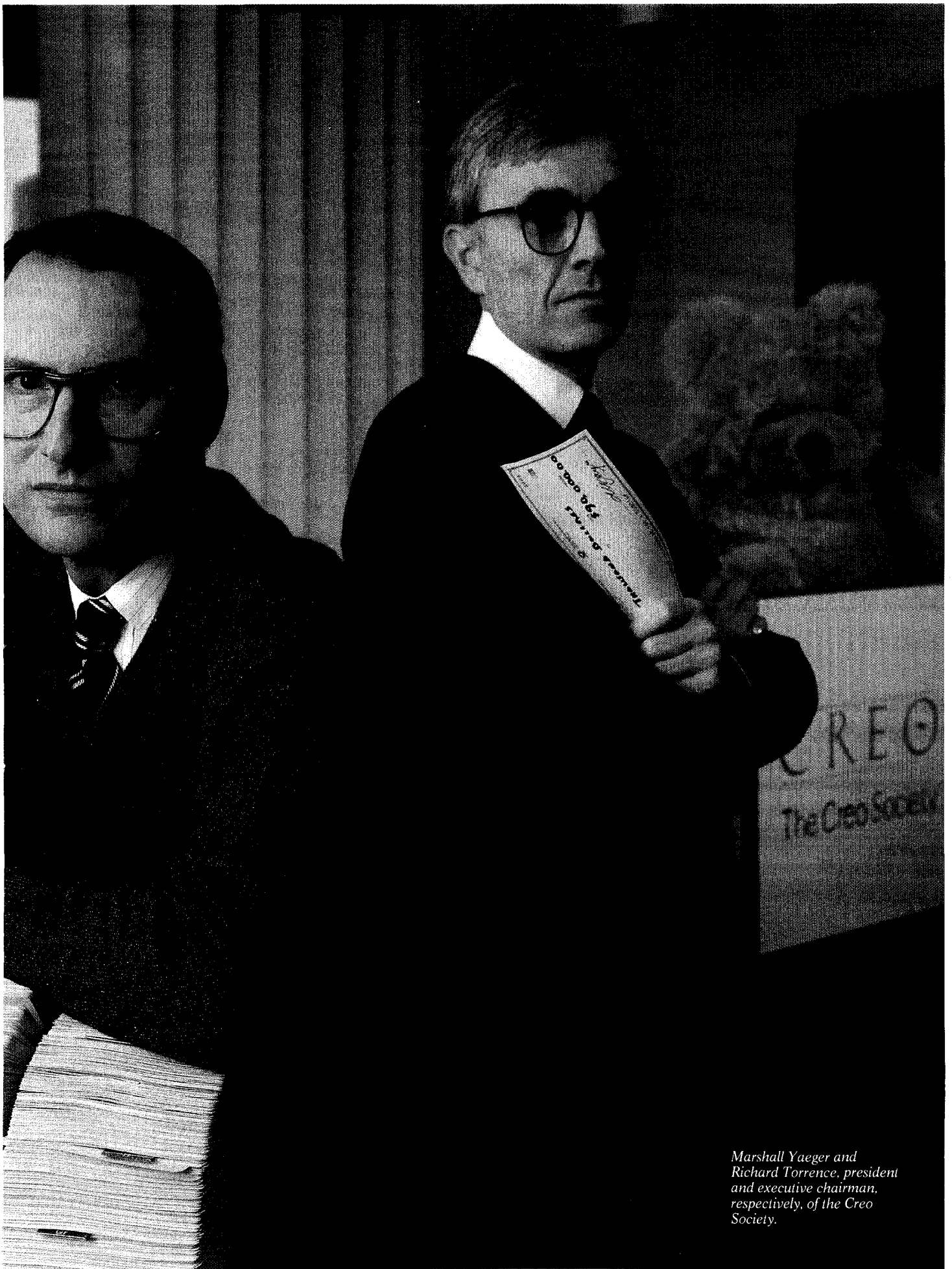
Since then, the dispute has turned angrier, with charges flying back and forth between the Creo Society men and the social people who worked with them. State attorney general Robert Abrams has launched an investigation, and this week, the New York Philanthropic Advisory Service—a program of the Better Business Bureau—is expected to issue a report criticizing

BY ERIC POOLEY

PHOTOGRAPH BY ROB KINMONT

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*Marshall Yaeger and
Richard Torrence, president
and executive chairman,
respectively, of the Creosote
Society.*

'NOUVELLE CHARITY'

Creo's methods. The leaders of some New York charities are worrying about the bad publicity, and a number of prominent New Yorkers are wondering just what the Creo Society is all about.

Torrence and Yaeger describe their five-year-old organization as a "non-profit coordinator of special events designed to encourage creative accomplishment." The Creo Society has been called a "nouvelle charity," and it has acted at times as a fund-raiser, a marketing firm, a party service, and an arts group. Some of its events raise money for outside charities, and some are designed simply to elevate the arts and make friends for Creo. Above all, Creo is the bustling product of its two founders.

"Who are these guys?" asks Patty Hearst Shaw. "Are they criminal or just inept? How did they gain the trust of so many New Yorkers? Because trust is what allowed all this to happen."

desire to create innovative events for public service. Some of them raise money, and the ones that don't plant seeds by increasing public awareness. I tell people, 'Have a little patience.'"

A number of people, however, have run out of patience. In their view, Torrence and Yaeger used the Creo Society, its concerts and awards, to penetrate society and enjoy expense-account lunches at Mortimer's and Bice. No one has accused them of lining their pockets—they each draw an annual salary from Creo of \$36,000, and they live together in a modest apartment off Central Park West. But, as their friend Martha Hyder puts it, they've been able to "work with people they've read about and heard about and be a part of this world—which, let's face it, is a much more interesting world."

All of which would be fine—New York, after all, is a place where people come to remake themselves—if their big fund-rais-

Bloomington's benefit for the Fund for Children With AIDS.

Torrence and Yaeger are themselves teddy-bear friendly: good-humored, bewildered and apologetic about the hubbub they've caused, but not about the *Hair* event itself—in fact, they're doing their best to convince the world that it worked out just as planned.

"Our first goal," says Torrence, "was to make the problem of children with AIDS apparent to everybody—to put it on the world stage with *Hair* at the U.N. Twenty years ago, *Hair* was about young people and the war—then the war was Vietnam, and now the war is AIDS. People were genuinely moved. For us, the fact that the audience began to participate was the success of the evening."

Torrence, Creo's executive chairman, is the spokesman for the pair. He is a trim man of 52, with a compact, impeccable air. Yaeger, 49, Creo's president, is taller, just as trim, and quieter. In the partnership, he serves as head writer and numbers man.

"Marshall and I happen to be pretty serious people," says Torrence. "We don't even like parties. We like giving parties, but not going to them. We are very serious about what we're trying to accomplish."

But they find it difficult at times to explain what that is. "Encouraging creativity in an ephemeral sense," Torrence will say, or "finding a very interesting world and seeing that there is a place inside it for people of social prominence and wealth to be supportive of things that perhaps are not so hot or attractive—for instance, kids with AIDS."

"With *Hair*, the intention was, if possible, to raise a major amount of money," says Torrence. "So let's say we achieved 75 percent of the goal—we put this whole subject forward, made everybody feel good, and raised a little money." And since their mission is to "encourage creative accomplishment," they believe that the \$350,000 they spent on *Hair* was a charitable expenditure.

There, in fact, is the nub of the dispute. The Better Business Bureau's standards for charities hold that 50 percent of all money raised should be spent on the charity's purposes. In the case of *Hair*, the social people involved in the event thought that getting money to children with AIDS was the purpose. But Torrence and Yaeger say that *Hair* was a cultural program of the Creo Society and, therefore, an equally charitable purpose.

What's more, Creo itself is a tax-exempt, charitable organization, so the partners feel justified in including its \$90,000 fee in the total that went to charity. "If you add all that together," says Yaeger, "it's well over 60 percent of the total revenues going to charity, which is



NO REGRETS

"They believe Hair was a success," says Patty Hearst Shaw. "They think everybody else is wrong."

THE TALE OF RICHARD TORRENCE and Marshall Yaeger is a classic rise-and-wobble saga, a story of middle-aged, middle-class midwesterners who rocketed to prominence and controversy in New York society. Their chief mentors along the way were the scrappy founder of a small Michigan business school who taught them subtle fund-raising techniques and a Fort Worth society woman who taught them how to throw a party. William F. Buckley Jr. helped give them their first big break, staging small Bach concerts at the homes of social people, and just last fall, they helped organize one of the most successful AIDS fund-raisers ever, the Dancing for Life benefit.

For those who have retraced Creo's path—and in the aftermath of the *Hair* fiasco, it's been a popular society pastime—there are two distinct points of view. One sees Torrence and Yaeger as well-intentioned men who work hard to produce events of genuine cultural value. "Despite everything," says Steven C. Rockefeller Jr., who recently resigned from the Creo Society's board, "I still believe that what drives them is a sincere

er had actually raised funds. Because when the partners moved from break-even Bach concerts to a benefit for children with AIDS—an event invoking a serious, emotional appeal for money—the rules changed, and they didn't seem to notice.

"It seems to me not very bright," says William F. Buckley Jr., "to set out to raise money and come in with only 10 percent of the gross. But mismanagement of that kind doesn't necessarily suggest knavery."

"I don't think they're evil," says one social lady who asked not to be named. "I think they're good men who let one event get way out of hand. But what troubles me is that they won't admit it—they still seem to believe that the whole thing was a ripping success."

TORRENCE AND YAEGER ARE sitting in Torrence's office at the Creo Society headquarters, a small converted apartment at 1 Harkness Plaza, where they work with five employees. Last year, Creo's budget was \$700,000, and 36 percent of that went to administrative expenses—the rest was spent on programs. In one corner sits a big teddy bear left over from a successful



'HAIR'-RAISING: By the end of the benefit performance, society types in black tie were singing along to "Let the Sunshine In."

10 percent above the Better Business Bureau standard."

The panelists, however, don't buy it. "When they told me that this wasn't a benefit for children with AIDS but a worthy cultural event," says Peabody, "I thought, This is sinful."

"They really believe it was a success," says Patty Hearst Shaw. "They think everybody else in New York is wrong. Every committee I've ever worked on has agreed on one thing: The event isn't the main thing; the charity is. But they think their show is as important as the kids."

"This isn't about money," Torrence likes to say. "It's about love."

TORRENCE AND YAEGER have been together so long, they can barely remember how they met.

"In California, wasn't it?" says Yaeger.

"I think so," says Torrence. "San Francisco."

"That's right. At a party."

The son of a drug salesman for Parke-Davis, Torrence had grown up in Madison, Wisconsin, studied social work at the University of Wisconsin, and moved west in the early sixties for lack of something better to do. He was working for a stockbroker when he heard that Virgil Fox, the organist, needed a business assistant. He got the job and was later pro-

moted to manager. Before long, Torrence had added other musicians to his roster. Yaeger, a jeweler's son from Minneapolis, was a playwright with fourteen minor comedies to his credit. To pay the rent, he started writing brochures for Torrence's management company and eventually became Fox's bookkeeper, later replacing Torrence as manager.

For sixteen years, Yaeger and Torrence worked together in music—they positioned Fox in the booming youth market by dressing him up like Liberace, backing his Bach with a psychedelic light show, and presenting him at the Fillmore East under the name Heavy Organ. Fox got rich, but Torrence and Yaeger didn't—their 20 percent managing fee was eaten up in expenses. Worse, life in music management wasn't what they'd hoped. "I came into music thinking it was a wonderful, elegant, high-toned business," says Torrence, "and I discovered it was seedy and sleazy and difficult."

Their ticket out came from a man named Arthur Turner, a charismatic entrepreneur who in 1959 founded the Northwood Institute, a small business college in Midland, Michigan. Northwood, which trains students in automotive marketing, the off-the-rack-fashion business, and such things, is an experiment in free enterprise: It accepts no federal subsidies, instead collecting donations from a network of friends that

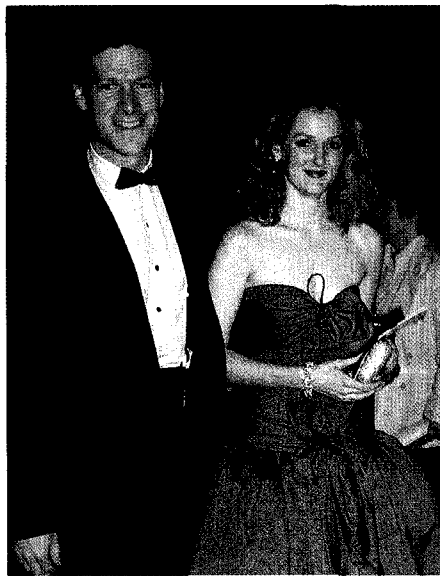
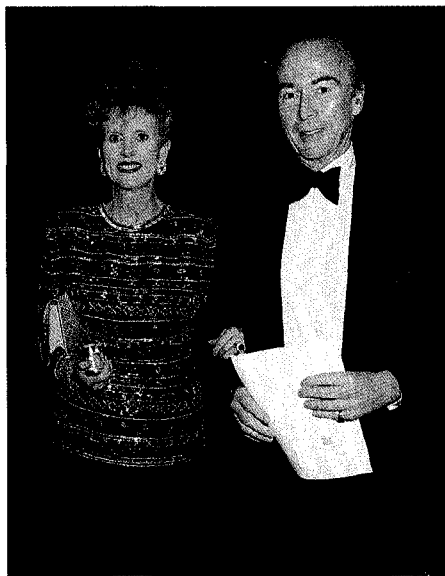
Turner has spent 30 years cultivating.

"We develop wonderful mailing lists," says Turner. He also has a novel fundraising method: He gives twenty awards to business leaders every year, and most of the people he honors end up giving Northwood some of their money. "We don't pick them because of their money; we pick people of excellence," he says. "But down the road, they do something for us, almost always."

In 1981, when Torrence and Yaeger were doing business as the for-profit Performance Marketing Corporation, Turner hired them to raise Northwood's profile, especially in New York. They helped run a Distinguished Women's Award program that brought 800 people to the Waldorf-Astoria. They marketed concerts by the Northwood Orchestra—a professional group organized by Turner—and staged a conference on creativity. To go with the conference, they established the Frank Lloyd Wright Creativity Award—launched with the blessing of the architect's widow—which went, the first year, to Wright disciple Alden Dow, who designed Northwood's campus and who has been a major contributor to the school.

During those years, Torrence and Yaeger were also administering the quadrennial Albert Schweitzer Music Award, which they'd created with Schweitzer's daughter in 1975 to honor

'NOUVELLE CHARITY'



DISAPPOINTED BACKERS: Judy and Sam Peabody, Steven C. Rockefeller Jr. and his wife, Kimberly, Patty and Bernard Shaw.

the memory of the doctor. The first award went to Isaac Stern, and the concert at Carnegie Hall had no fund-raising aspect or dinner afterward. Four years later, there was another quiet Schweitzer event. The tone changed in 1983, when the award was given to pianist Van Cliburn during a concert underwritten by Northwood. Martha Hyder, the wife of a rich Texas lawyer and a member of the board of the Van Cliburn competition in Fort Worth, was a chairwoman of the event, and she suggested that Torrence and Yaeger hold a dinner dance at the Plaza after the concert. It was their first high-profile, high-society New York party.

"That's when they started," says Hyder, "and they became really expert at it very fast. They have very good taste; they were hardworking and easy to work with."

Torrence says that Hyder taught them to pay attention to the details that make an event work—the food and flowers and decorations, the names on the invitations, the seating arrangements. "Martha kept calling about all these little things," says Torrence, "and we said, 'Why is she so concerned about where people are staying and whether they have a cocktail party to attend the night before?' Then Marshall said, 'You know, to Martha these things are an expression of love, and the people who are giving their time and money to an event deserve to be cared for.' It's a lesson we never forgot."

With two awards to administer, Torrence and Yaeger decided to form a non-profit charitable organization to handle the money. They would call themselves Creo, from the Latin for "I create" and the Spanish for "I believe." Yaeger visited Volunteer Lawyers for the Arts, on Broadway, and for \$62.50 in fees, the Creo Society was born in 1983.

THE PARTNERS HAD LEARNED a lot from Turner, but they found they preferred Hyder's world to his. "Arthur is a wonderful man," says Torrence, "and his parties are pleasant and lavish, but not up to the style of entertaining we learned from Martha."

Their chance to become a fixture in Hyder's world came in April 1983, when William F. Buckley Jr. and his harpsichord instructor, Judith Norell, decided to celebrate the 300th birthday of Johann Sebastian Bach with a series of house concerts in which Norell would play Bach's keyboard repertoire. "Judith called me," says Buckley, "and said that Richard Torrence and something called the Creo Society had volunteered to organize the whole damn thing."

Torrence says he "told Bill that if we're going to go into the homes of the most important people in the community, I didn't want to have some poor artist coming in and doing something embarrassing. I wanted beautiful invitations and programs. Bill said, 'How do you get the money to do all that?' I said, 'If you lend me your name, I'll go for corporate sponsorship.'"

"Somewhere along the line," says Buckley, "he asked me if I'd serve on the Creo board. Since I was hot for the Bach series, I said sure. But I've never been to a board meeting."

The partners worked hard on the Bach events—they got \$155,000 from Chase Manhattan Bank for public-radio broadcasts of the concerts. Pat Buckley recruited many of the hosts—Ahmet and Mica Ertegun, Gordon Getty, and Oscar de la Renta, to name a few. The hosts footed the bill for dinner; Creo printed up the

invitations and programs and helped the hosts with the party plans. In 1985, the first series of 26 house concerts was launched with a recital at the Buckleys' apartment. "They were terrific shows," says Buckley. "The mayor hosted one, and he seemed happy."

The concerts cost nothing to attend, and they weren't fund-raisers—they were simply supposed to promote the idea of playing serious music in a private setting. They had what would become the classic Creo elements: corporate sponsorship, cultural cachet, society guests. And they had Turner's soft-sell style. They didn't make money for Creo, but they made a lot of friends for Torrence and Yaeger. "They were comfortable, enjoyable evenings," says Peabody, "but we always wondered what their purpose was. At any rate, the name Creo Society became familiar to those of us who attended." Many of those people later served on the committees of other Creo projects.

Eventually, the concerts became something of a chore for some guests. "The joke on the party circuit," wrote Charlotte Curtis of the *Times*, "is that if you don't behave, you'll be required to attend 26 more Bach concerts in 1986."

In fact, there were none that year but sixteen the next, sponsored by Cadillac. "Deliver me from the Creo Society," Pat Buckley was heard to say, and Nan Kempner and Tony Randall became the chairmen. The partners, finding that the most prominent social women were often too busy with other projects to run Creo events, began to focus their attentions on younger, less-established people, such as Kimberly Farkas and Kimberly Rockefeller. These women gained recognition by serving on Creo's committees, and Creo became known in the columns as the "fa-

vorite philanthropic group of the young rich set."

Creo's reputation, for a while, seemed bulletproof. The 1987 Schweitzer Music Award, for example, was given to Leonard Bernstein at a concert at Avery Fisher Hall. Proceeds went to an Amnesty International fund in his late wife's name. After \$111,000 in expenses and a \$75,000 Creo fee, just \$4,000 was raised for Amnesty. But nobody complained, and Creo sailed along.

CREO'S FIRST SERIOUS AIDS fund-raiser was the Classic Evening for AIDS Research, a benefit in December 1986 for the American Foundation for AIDS Research (AMFAR), the fund-raising organization founded in 1985 by Elizabeth Taylor and Mathilde Krim. AMFAR needed a quick \$200,000 to pay for an assortment of AIDS projects, and Leonard Bernstein told Krim he'd organize a performance at the Public Theater. Creo was brought in to run the social side—put together the benefit committee, organize the dinner after the show, do the invitations.

"They did a magnificent job," says Sally Morrison, AMFAR's director of special projects. "They had access to a social world we didn't know how to reach." The event cost just \$45,000 to produce and raised \$130,000 for AMFAR. Creo was paid \$20,000 for its efforts.

On the strength of its work on that project, Creo was hired to be the benefit-committee office for the October 1987 Dancing for Life AIDS benefit, a performance by thirteen New York dance companies. Creo arranged the dinner and invitations for what turned out to be an extraordinarily successful event. Of the \$1.5 million raised that night, \$1.1 million went to AIDS charities. Creo was paid \$40,000 and was awarded another \$30,000 to help produce another AIDS benefit—the Million Dollar Cabaret, again for AMFAR.

The cabaret, in December 1987, was planned to honor a man who had agreed to donate \$1 million to AMFAR. But with just two months to go, the donor backed out, and AMFAR considered canceling the event. Torrence and Yaeger dipped into their mailing list and composed a telegram asking for funds. Elizabeth Taylor edited the telegram, and it went out to 94 potential donors with her name and Creo's phone number on it. During the Thanksgiving weekend, Torrence took a call from a representative of Joan Kroc, the widow of McDonald's founder Ray Kroc. Eventually, the small, elegant evening at the Rainbow Room was highlighted by Kroc's presentation of a \$1-million check to Elizabeth Taylor. Creo got \$40,000 for doing the event, plus a \$100,000 finder's fee. Just as Torrence

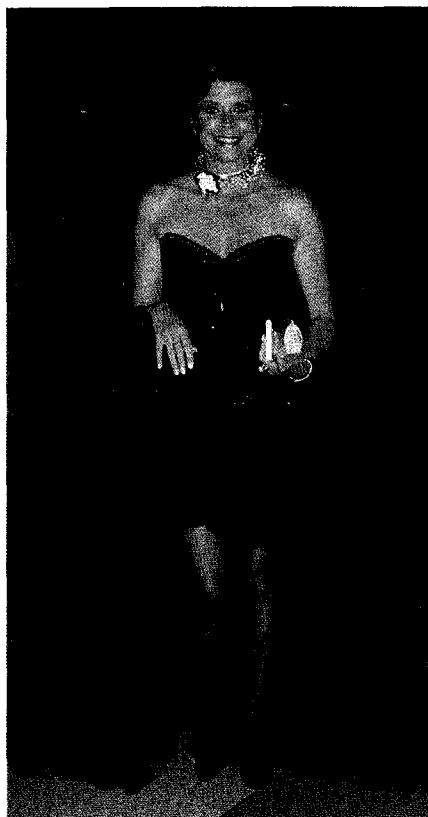


HIGH HOPES

Creo figured a \$1-million donor would appear. "We'd worked a miracle once before," Yaeger says.

and Yaeger had used money from the Classic Evening to finance their work on the cabaret, they now used the \$100,000 to finance their next big project, *Hair*.

LAST FALL, TORRENCE AND Yaeger started thinking about founding a charity fund of their own. "Although we had worked on benefit projects," says Torrence, "the Creo Society hadn't taken up any particular cause. Our board had been urging us to do so." Through board member Pat Patterson, they met Dolores Smithies, a wealthy woman with a degree in social work who had been working on a children-with-AIDS project run by Gay Men's Health Crisis. "The problem of children with AIDS seemed like a worthy one," says Torrence. "It had gotten very little publicity; the children have no voice, no advocacy, and no major statement on their behalf had been made."



CHILDREN'S ADVOCATE: Dolores Smithies.

Yaeger came up with the idea for the Fund for Children With AIDS. "They came to my house," says Smithies, "and I said, 'Oh, this sounds terrific,' because I'm in the hospitals with the children, friends were asking where they could give money, Creo said they could start a fund, and they had a great reputation. I thought, 'This is too good to be true.'"

Around that time, Torrence and Yaeger learned that the U.N. wanted to do an event related to AIDS, and they heard from Jerome Ragni and James Rado, the authors of *Hair*, who wanted help in planning an anniversary production to benefit AIDS. Torrence and Yaeger decided to combine the two ideas and do *Hair* at the U.N. for AIDS—specifically, for the Creo Fund for Children With AIDS.

The fund hired Smithies as a \$2,000-a-month consultant to head a panel of social people that would help distribute money from Creo fund-raising events to hospitals and foster-care centers. Sam Peabody, Kimberly Farkas, Kimberly Rockefeller, Pat Patterson, Patty Hearst Shaw, Liz Fondaras, Carroll Petrie, and designer Jeremy Wren agreed to serve on the panel.

As that group began reviewing proposals, Torrence and Yaeger started to put together the *Hair* event. They settled on a date in May when the General Assembly would be free. They hired Joel Silberman of Group J Productions to produce the show. They asked Farkas, Rockefeller, and Shaw to be chairwomen of the event. And, above all, they started searching for a \$1-million donor to underwrite what was shaping up to be a very expensive evening: \$307,000 was budgeted for the show alone, with another \$45,000 for authors' royalties, \$50,000 for the staff at the U.N., \$82,000 for the caterers, \$90,000 for Creo's expenses, \$56,000 to design and print the invitations and programs, \$10,000 for the flowers, and \$8,000 for bands. "We had five months to put it together," says Torrence. "We could have used fifteen."

Many events producers say that Creo never should have gone ahead without a major underwriter. But Torrence and Yaeger are optimists: Hadn't they saved AMFAR's Million Dollar Cabaret by com-

'NOUVELLE CHARITY'

ing up with Joan Kroc at the eleventh hour? "We'd worked a miracle once before," says Yaeger. "We thought we could do it again."

But the Creo Fund for Children With AIDS didn't have the track record of AMFAR, and Torrence and Yaeger didn't have Liz Taylor's name to use this time. Still, the partners were upbeat. "I thought right up to the end that we'd get a donor," says Torrence. "And we knew all along that without a \$1-million donor, we'd be lucky just to pay expenses."

The grants panel and the benefit chairwomen say Torrence never told them the bad news. Torrence says he did. In any case, the society people asked few questions. "Perhaps we were a bit naïve," says Peabody.

There were other problems. The date for the event was changed several times because of conflicts at the U.N., pushing it to the end of May—when many of Creo's friends would be at their summer places. U.N. secretary-general Perez de Cuellar couldn't make it on the selected

ter the show, 770 people had dinner, but 346 of them ate free—including the 163 cast members, each of whom was entitled to bring a nonpaying guest.

"If I saw those numbers," says an events producer, "and saw I had no profit, the first thing I'd do is arrange for some Nathan's hot dogs for the cast."

Torrence and Yaeger, of course, wouldn't dream of making anybody eat hot dogs.

A WEEK AFTER PATTY Hearst Shaw and other panelists went public with their complaints, Torrence and Yaeger dissolved the Creo grants panel. They released a statement to the press explaining that Dolores Smithies and the panel had violated Creo bylaws by voting to distribute funds to an institution that had offered Smithies a job and that "two other institutions requesting funds had also offered her paying positions. . . . The Society . . . cannot

But there was another reason for the dispute between Creo and the panel, one that had to do with a \$1-million deal that Creo had in the works. Since its inception, the panel had focused on primary-care units—hospitals and foster-care programs that deal with children every day. Torrence and Yaeger, however, had begun discussions with Disque Deane, a trustee of the Rockefeller University, about creating a Creo Laboratory for Pediatric AIDS research, which would be set up with \$125,000 from Creo, a \$125,000 matching grant from Deane, \$100,000 pledged by AMFAR, and an outside grant of another \$350,000.

On September 20, the same day they told the grants panel about the *Hair* proceeds, Torrence and Yaeger told the group about the research project. But the panel—pledged to support hands-on care, annoyed by the lack of funds, and eager to get money to dying children—voted the next week to fund four primary-care units. "We didn't have a proposal for the research project," says Sam Peabody, "and we were bound to consider only projects that had formal proposals. It may have been a fine research project, but it wasn't what we were created to do." Since Creo still isn't ready to disburse any money to pediatric-AIDS groups—a grants panel is now being formed by a new chairwoman, Elizabeth Kummerfeld—Smithies donated the \$16,000 salary she earned from Creo to the four groups her panel had wanted to fund.



BARGAIN SEATS

*When the big night finally arrived,
1,752 people saw the performance,
but 770 of them saw it free.*

night, and that meant that two of the honorary chairmen, King Juan Carlos and Queen Sofia of Spain, wouldn't show up, either. Another honorary chairwoman, Nancy Reagan, sent regrets—and Creo had hoped she'd bring her husband. "The social complexion of royals and a president would have assured us several hundred thousand dollars in additional ticket revenues, not to mention corporate support," says Yaeger.

Though the partners saw they had a revenue problem, they didn't cut expenses. Many of their costs were fixed—the \$41,000 they'd spent to print 30,000 invitations, for example (a reasonable per-invitation cost of \$1.37, including postage), and the \$50,000 they had to spend for the hall. But they never got Silberman to shave his production budget significantly, they spent \$55,000 on two New York Times ads, and they paid full price for dance bands, public relations, and flowers and decorations—some of which could have been contributed. When the night came, 1,752 people saw the show, but 770 of them saw it free. Af-

tolerate a conflict of interest of this magnitude, and will consider her existing panel to have ceased to exist."

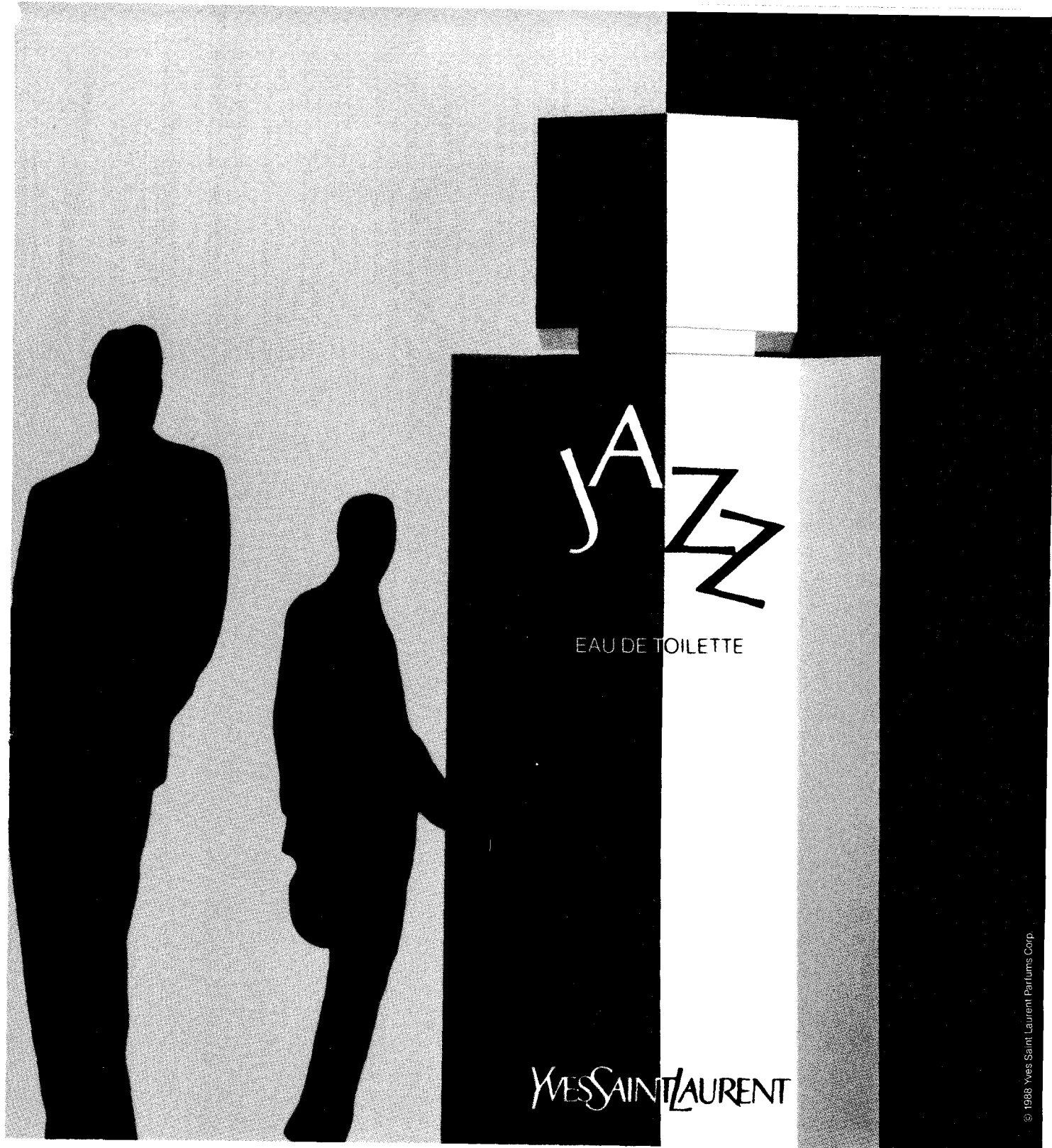
But the panel kept on meeting, drafting angry statements to Creo's board, and demanding that the money—a total of \$90,000 from the *Hair* event, a Bloomingdale's benefit, and a disastrous premiere of *Patty Hearst*, the movie—be distributed. Some panel members felt that Creo had broadsided Smithies to deflect attention from the *Hair* problems; Smithies refuses to speculate on the motives of Torrence and Yaeger. "I get casual job offers all the time," she says, "and I never accepted one of them. So where is the conflict? We voted funds to the hospitals where there are the most kids with AIDS. The votes were unanimous."

Torrence now says that he "never for a moment thought that Dolores was using her position on the panel to get a job." But, he says, Creo had to take action against her apparent conflict of interest after she spoke out, "because those articles were bringing scrutiny down on us, and everything had to be beyond reproach."

TODAY, CREO CONTINUES TO talk with the Rockefeller University, but Torrence fears that bad publicity from the *Hair* fiasco will endanger the project. Already, two board members have resigned—Rockefeller and Pat Patterson (who has been mentioned as a candidate to become George Bush's chief of protocol and can't afford a scandal). The Better Business Bureau report is about to come out. The attorney general's office says its investigation will take at least two months to conduct.

Meanwhile, Torrence and Yaeger are going ahead with a dozen other projects—they're consultants on next month's AMFAR Serenade tribute to Mathilde Krim, and they're doing a star-studded benefit for the Jonas Salk Foundation in May. But, optimistic as they are, they're wondering if they'll be able to survive the commotion.

"I'm just now beginning to think that this could be the demise of the Creo Society," says Torrence. "And that would be a shame. We do such good things." ■



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THE NEW FRAGRANCE FOR MEN

YVES SAINT LAURENT

MACY'S

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LUXURY FOR ALL

THE ULTIMATE GUIDE TO BUYING FUR

BY RUTH J. KATZ

IF YOU WERE READY TO BUY A FUR LAST SEASON BUT GOT sticker shock, consider this: Retail prices—except those of the most luxurious minks—have come down *drastically* since last year. Fox is lower by 25 to 40 percent, tanuki (Japanese raccoon) by 20 to 30 percent, most mink by 15 to 30 percent.

Last year, encouraged by a successful '86 season, furriers pitched prices too high. But that wasn't the only reason customers stayed away. The stock market crashed. The winter was warmish. Hemlines wandered. Accordingly, manufacturers were caught with big inventories, and these days, they're eager to offer good deals. There simply couldn't be a better time to buy a fur.

But for anyone about to part with thousands of dollars, a bit of education is in order. Since a mink coat can be had for \$1,995, what virtues could possibly justify a price tag seven times that figure? How is a customer to judge whether a fur will be durable? What's a "classic" style, something likely to be in vogue a decade from today? And on the other hand, what's considered high fashion right now?

The richest-looking mink coats are made from top-notch skins, each of which costs a furrier from \$50 to \$100; indeed, a fine pelt can cost several hundred dollars. Inferior skins—

PHOTOGRAPHED BY JOHN CHIASSON

Gamma-Liaison



THE GORGEOUS COATS
AND PELTS AT BIRGER
CHRISTENSEN.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

those used in the lower-priced, mass-produced "commercial" coats—wholesale for as little as \$25 to \$35 each. The finest pelts in the world, it is universally acknowledged, are those of American ranch-raised minks.

If you are shopping at a manufacturing operation, ask to see bundles of skins at three different prices. Touch them. Good skins have:

□ Homogeneous, even color. The grotzen (back center of the pelt) has a darker stripe.

□ Smooth, silky texture, with no bald or rough spots.

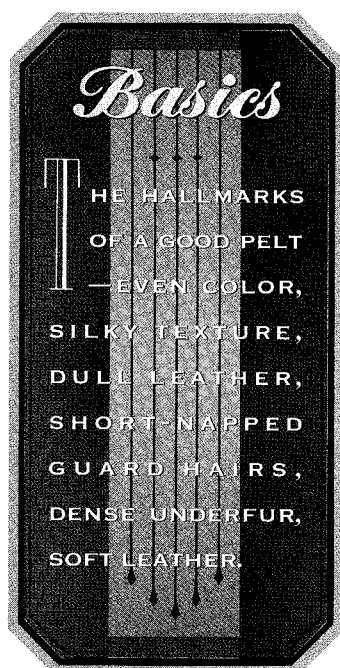
□ A dull luster. As furrier Leon Kassman points out, "You don't want the fur to look Simonized."

□ Short-napped, even "guard hairs" (the longer hairs that protect the animal from the weather). Fold the skin over your finger and hold it up to the light; the guard hairs shouldn't be stringy or spiky.

□ Compact, tight, dense underfur.

□ Soft, pliable leather.

A GENERATION AGO, MINK-COAT buyers preferred male skins. Today, customers want female skins, which are smaller, silkier, lighter, and more lustrous. All but one of the furriers I interviewed use American natural (undyed) females for their better coats and, for their low-end coats, "split males"—male skins that are cut apart lengthwise and sewn back together using wide leather strips (photograph, facing page).



"Ranch" is the term for the natural color of most mink—a brown so dark that it looks black. Other colors, from snow-white to chocolate-brown, occur naturally, as a result of mutation. Wild mink, very expensive—and very popular right now—is reddish. But ranchers can produce minks whose skins have a warm-red undertone that's similar to (though not as red as) that of wild pelts. These are called "pen-raised wild" or "ranch-raised wild" minks.

Every shade of mink has been given a "generic" name, which is sometimes a good color clue ("mahogany," for instance), but often isn't: "Blue iris" skins aren't blue but silver-gray.

In addition to the generic name, some skins also bear trademark names. The two U.S. fur-auction houses, the Seattle Fur Exchange and Hudson's Bay (in Carlstadt, New Jersey), give trade names to their best skins. Here's how to decipher some of the labels you're likely to come across:

The Seattle Fur Exchange's best skins bear the label American Legend. Next comes the trademark that indicates pelt color: Blackglama for the exchange's best ranch (dark) mink and another trademark for each of the various color mutations. (Some trademarks are quite useless as indicators of color. For instance, the best-quality chocolate-brown minks have been labeled Lunarine; the best white pelts are named Jasmine.) The label American Legend Jasmine, therefore,

would indicate a white, top-grade skin sold by the Seattle Fur Exchange.

The best skins sold on the Hudson's Bay exchange carry the trademark American Ultra, plus a term indicating the fur's color. Quality is indicated by number of stars: three stars for good, four stars for better, five stars for best. So a hangtag marked American Ultra Five-Star Blue Iris indicates that the fur is from the Hudson's Bay exchange, that it is of the highest (Five-Star) quality, and that the color of the skin (blue iris) is silver-gray.

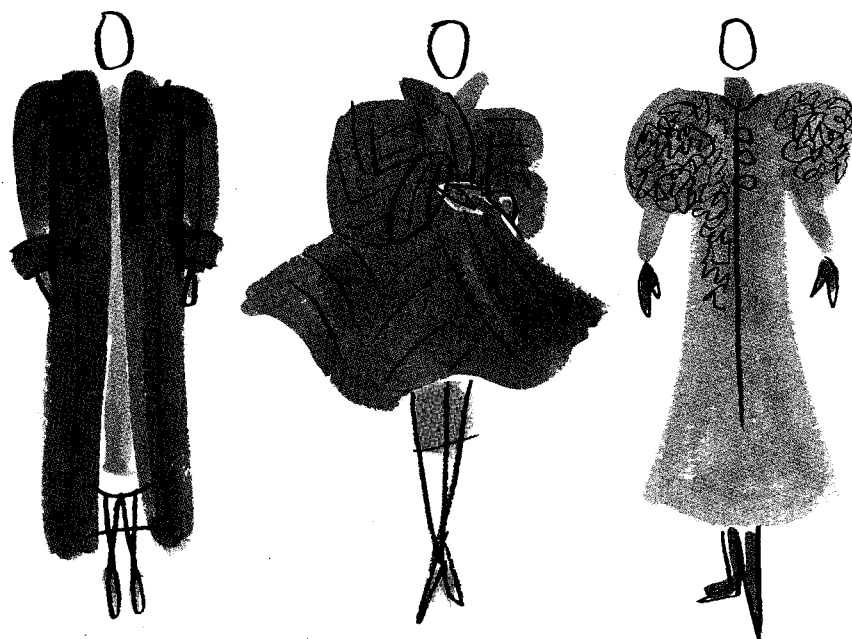
THERE ARE MANY OTHER TRADEMARKS. The Scandinavians, for example, have their own set. (Since America produces only 10 percent of the world's minks, it's important to know that the quality of the top Scandinavian pelts, which are labeled SAGA Select, can be quite comparable to that of the best American ranch-raised mink.) Many ranchers, too, have their own trademarks—like the highly regarded Black Willow of Utah breeder John Adkins—as do many manufacturers.

Ask the salesperson you're dealing with to explain what the terms on the hangtags mean. (On all fur garments sold at retail, labels indicating country of origin and whether dye has been added are required.) If there are no such tags, ask about the fur. If you're not satisfied with the answer, go elsewhere. And remember, if you're shopping downtown at a manufacturing operation, you won't find any tags, though there may be signs indicating the trademarks of the skins the furrier uses. What you're buying is the furrier's reputation and workmanship. Well-known, high-end furriers like Christie Brothers don't make coats from inferior skins; only the best will be found there.

Even skins bearing the same trademark will vary in quality. Every year, some 400,000 pelts—between 35 and 45 percent of the ranch skins sold at the Seattle Fur Exchange—are labeled Blackglama. But some Blackglamas cost \$4,000 and others cost \$15,000. One factor accounting for the price differences is variation in pelt quality; another factor is the coat's construction.

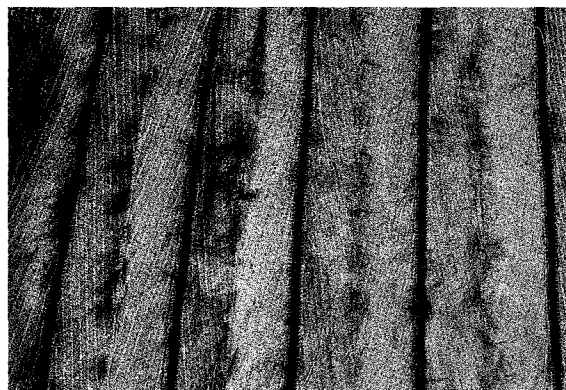
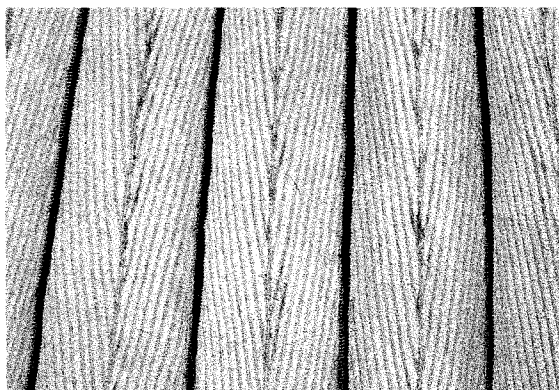
The best-constructed fur garments produced anywhere are made in this city; New Yorkers have taught the world how to build exquisite fur coats.

And "build" is not too pretentious a term: Making a mink coat—

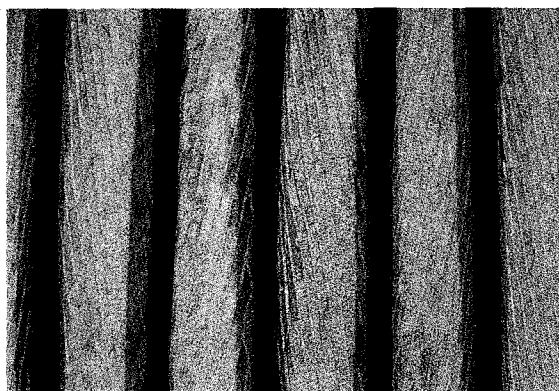


THE "BREAD-AND-BUTTER" MINK COAT (LEFT)—NOTCHED COLLAR AND STRAIGHT SILHOUETTE—NEVER GOES OUT OF FASHION. THIS SEASON'S LEADING-EDGE LOOK IS THE SEVEN-EIGHTHS-LENGTH TRAPEZE (CENTER). AND CONSIDER THE PERSIAN-LAMB COAT ON THE RIGHT, WHICH DOESN'T RESEMBLE ANYTHING GRANDMA EVER WORE.

"LET OUT" FEMALE-MINK PELTS (SKIN SIDE). THE DARK LINES ARE LEATHER RIBBONS JOINING EACH SKIN. NOTE THE GOOD WORKMANSHIP ON THE EXAMPLE AT THE LEFT, PROVIDED BY COOPCHIK. NO FUR IS CAUGHT IN ANY SEAMS. THE WORKMANSHIP ON THE SKINS AT THE RIGHT IS MANIFESTLY POOR.



LEFT, SPLIT MALE PELTS. THERE ARE NO SEAMS REJOINING THE SPLIT SKINS. RATHER, A LEATHER RIBBON JOINS EACH PIECE. THE BLUE-GRAY CAST OF THE FEMALE SKINS ON THE RIGHT SHOWS THEY'VE BEEN DYED. UNDYED MINK IS CHAMOIS COLOR ON THE SKIN SIDE.



an exacting and incredibly labor-intensive task—is more like building a theatrical costume than like sewing a garment. That's why sales of imported coats have risen from \$23 million a decade ago to \$500 million today: Wages of workers abroad are far lower than they are here. The labor cost on a traditional—not high-style—coat may be as little as \$200 in China (the majority of the imported coats come from Asia) but \$800 to \$1,200 in New York. That's an out-of-pocket cost, not a marked-up cost.

Here's how most mink coats are put together by the "letting out" method: The furrier slices each female mink skin (an odd-shaped rectangle of about 90 square inches) in half lengthwise. Then about 70 one-quarter-inch diagonal slits are made in *each half* of the skin, producing over 140 tiny pieces of fur. A skilled operator sews them back together in a manner that elongates the skin, creating a stripe about 52 inches long. He joins both halves of the split skin along the grotzen, then joins many such stripes to start to form the pattern. Only then can actual construction of the coat begin.

Many long strips of fur are stapled or nailed to a board, over a paper pattern, indicating where each skin should be placed. The fur is wetted and allowed to dry for a day. After various treatments, it is "closed and finished"—the side seams are sewn and it is lined. (Mink coats can also be made by the "skin on skin" method, in which the pelts are not let out but sewn together in blocks rather than strips. Or they can be constructed from "plates," scraps of fur sewn together with

thousands of seams to form "bolts" of fur fabric—a method used only for low-end coats.)

If you are buying your coat from a downtown manufacturer, ask to see the cutting-out process in the workroom. But wherever you're buying your coat, check for these hallmarks:

- The leather (skin) side must be clean, clean, clean. Stitches should be neat and regular, with no puckering; no fur should be caught in the seams; the inside surface should be flat (photograph above).

- The bend-up of the hem should be ample—say, an inch and a half.

- The lining should hang separately and loosely from the fur but be tethered to it (this is called a French lining).

- The facing on the inside of each front closure should be a full skin wide.

- The closure should have an adequate overlap—generally, the coat fastens on the second skin stripe.

- The coat should drape or roll handsomely. It should not seem so skimpy that the skins appear to have been tightly stretched to fit the pattern.

What's in Style?

THE MINK COATS OF THE EARLY eighties were narrow, tubular silhouettes with tiny collars, high armholes (which left no room for a business suit underneath), and "safe" styling. Then came the Perry Ellis and Ralph Lauren clones—tailored, double-breasted, oversize coats that had patch pockets, low-slung back belts,

notched collars, and extremely low hemlines. Now *they're* out, and short-and-sexy is in.

Today's hot coats are seven-eighths-length, in the swing—also called trapeze—style (illustration, facing page). They have comfortable, low armholes (at last), soft shoulders, and a generous sweep (measurement along the hemline). Classically styled coats have a sweep of, say, 50 to 60 inches; more high-style coats have perhaps a 60- to 75-inch sweep, and extreme styles are wider than that. This does not mean, however, that a coat with a 55-inch sweep isn't stylish—it can be very high-fashion. A wide sweep means nothing in itself except that more skins have been used and, therefore, the price will be higher.

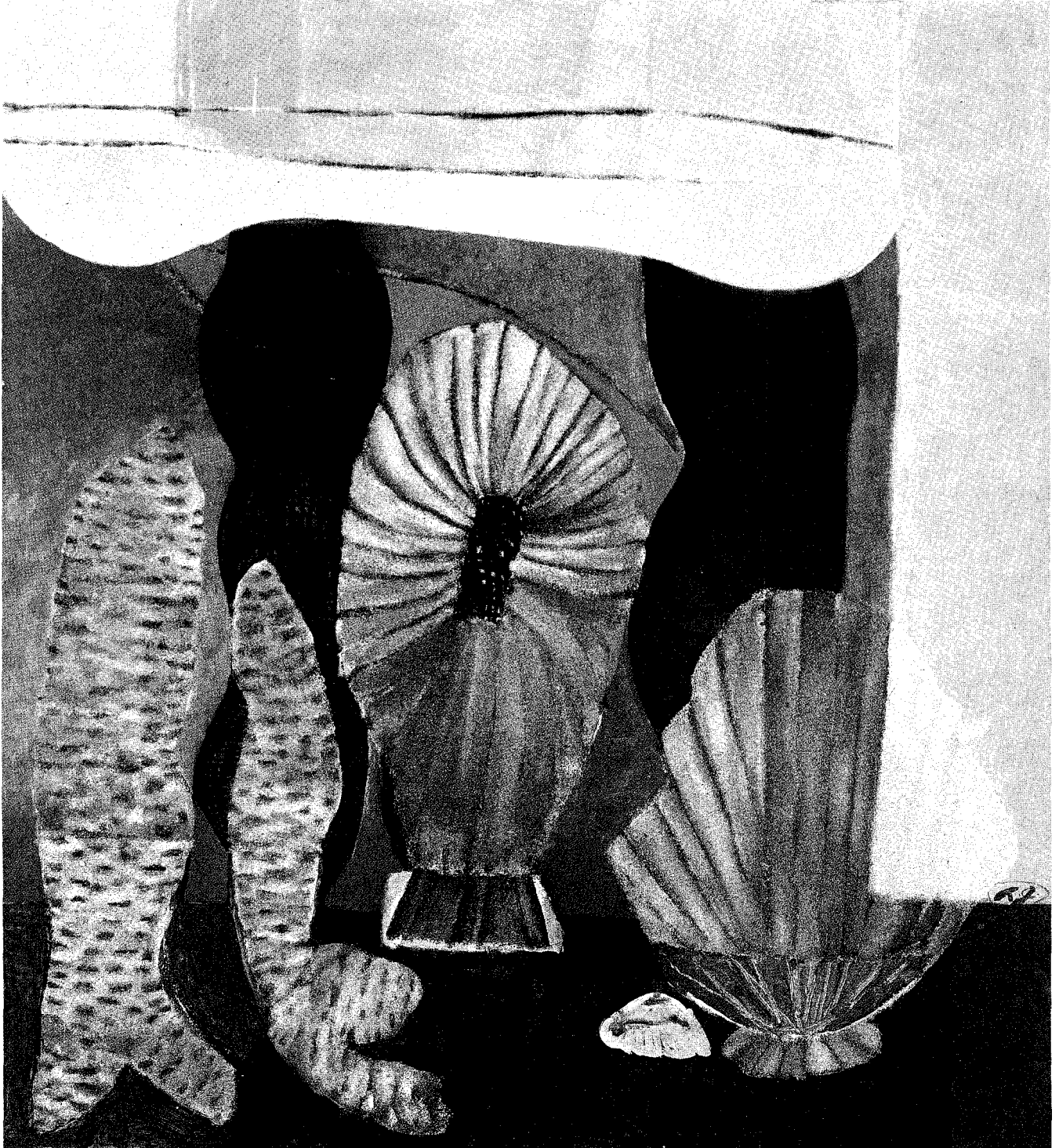
The body of the newer coats, epitomized by the garments of Giuliana Teso (Bergdorf Goodman, page 74), has changed from simple vertical striping to fancy striping—geometrics, chevrons, and undulating diamonds.

Most women don't want to pay a lot of money for a coat that will look dated in a few years; that's why most coats are built in updated-classic style. Every furrier has such a style: At Neustadter, it's style 509; at Mink Mart, it's style 8886. Over the years, the detailing may have changed a little, but this style—always in fashion, always in good taste—will never cease to be a best-seller. I call it the "bread and butter" (B & B) coat (illustration, facing page). Fifty to 55 skins are used in making most B & B coats.

Believe it or not, the mink stole is back, with some updating, and so is Persian

Ready or not.

Roberto Juarez, *The Kingdom of the World*, 1988
Acrylic and mixed media on linen, 52 x 48 inches.



UP Tiempo!

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One reason we support UP Tiempo! is that we can all benefit from what it has to say about communication. These artists speak from their imaginations to ours, from their instincts to ours, from their hearts to ours. We listen and we learn.

November 4 - December 10, 1988

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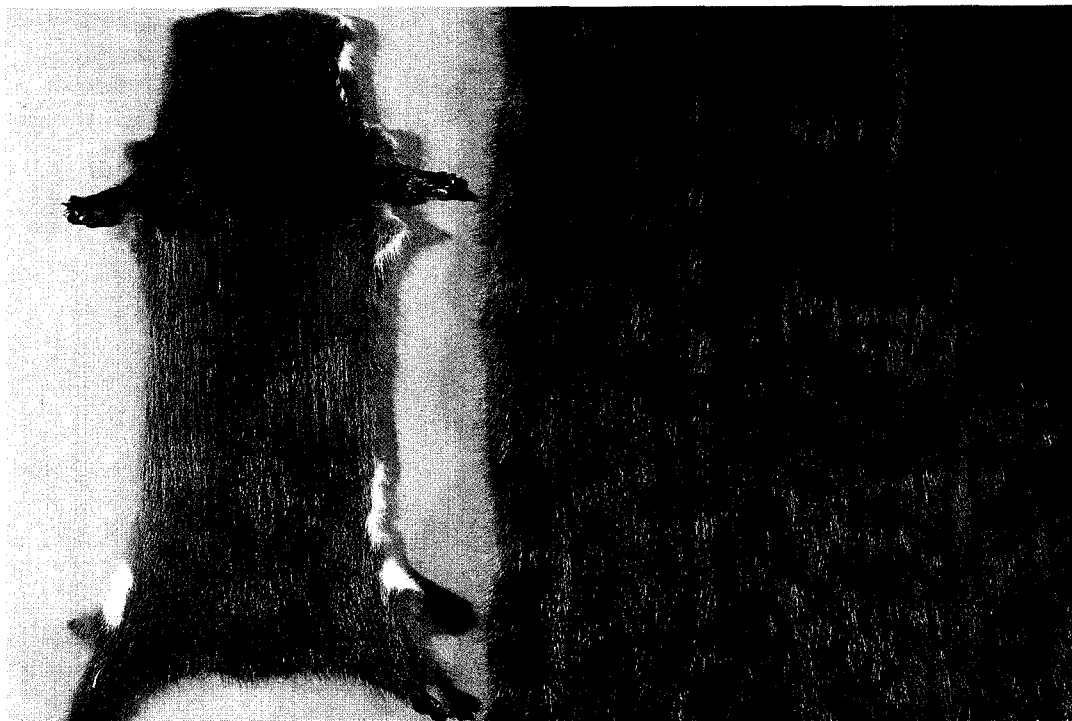
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THIS MINK PELT WILL BE CUT INTO PIECES AND SEWN TOGETHER TO FORM ONE LONG STRIPE.

lamb. These coats don't look anything like your grandmother's; today they're dyed and highly styled, often with other furs used as accents. Shearlings, in bright fashion colors, are also abundant, and rabbit in dyed, sheared, and stenciled patterns has become fashionable, too. Furs for men are being heavily promoted this year.

The Fur District

IN NEW YORK, MINK COATS ARE TO BE found at every price level. Those who like the convenience and comfort of uptown shopping can choose a fur in a department store, in a specialty shop, or in one of the huge showrooms of mass merchandisers like the Fur Vault.

However, those who want a bargain will head for the mink-coat-manufacturing heart of America, the blocks between 28th and 30th Streets and Sixth and Eighth Avenues. The finest mink coats in the world are made there, and that's where the knowledgeable go to get the best values in New York.

Manufacturers downtown offer an enormous range of furs, styles, and prices. In their district, the overhead is low,

there's no middleman, and relatively little has to be factored into the prices for advertising and packaging.

The manufacturers listed below include some of the most high-profile fur-makers in the industry. Some wholesalers (like Goldin-Feldman) target a tremendous amount of advertising toward the private customer. Other, more low-key firms (like Mohl) do only a small part of their business with private customers. And some of the furriers listed (like Waltzer) are not true manufacturers/wholesalers: They don't produce all their goods themselves, and they don't wholesale to stores. Rather, they sell to

private individuals. I have chosen these particular furriers because they provide consistently fine workmanship or because they offer a great variety of furs, extraordinary styling and fitting, or excellent prices.

Most of these manufacturers have a license with a major designer, though some—like Sorbara, who is himself a designer—don't. There are furriers who consistently produce coats of high quality, at a commensurately high price, and furriers who offer a broad quality range, from lower-end to better. Most of them claim that they are not open to

the public. *Psssst!* They all are.

At these furriers', you can expect to pay anywhere from 30 percent to 50 percent less than the retail list price you'll pay uptown. But don't call to inquire about prices; you won't be told anything over the phone. And note that two or three of these manufacturers have strict contracts with their licensees and will not violate them by undercutting their retail outlets. Most, however, produce their own lines as well as their licensees' designs.

In most fur-district showrooms, the coats are secreted in the coat vault; they will be brought out one by one for your inspection. Should you bargain?

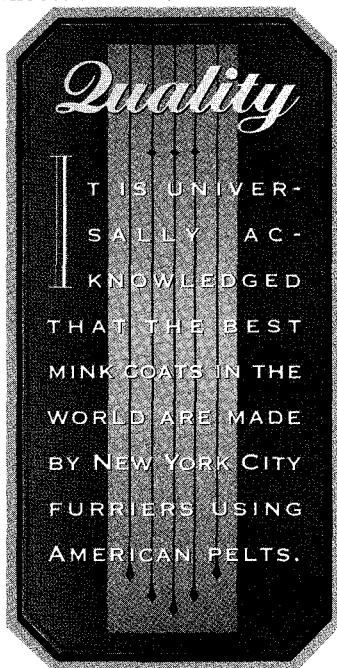
You can try, but at best you'll get a very small percentage taken off.

But why not have *your* coat *your* way? At a furrier's, you can choose the skins you want, the lining you want, the style you want—and have the garment custom made. Even if you select from off the rack, though, you'll get plenty of personal attention—and walk away with a treasure.

Unless otherwise noted, all of the furriers listed below are open Monday through Friday and at least part of Saturday. But be sure to call ahead for an appointment.

Alixandre (150 WEST 30TH STREET, thirteenth floor; 736-5550; closed Saturdays and Sundays), a 75-year-old, highly respected house, is well known for cloaking the well-heeled. Its luxurious coats (there's no rabbit, no muskrat) are brought to you in a glamorous showroom floored with marble. A classic coat in Creole mink (a trademark for taupe-brown skins from a particular ranch) with dropped shoulders, shawl collar, and charming detailing was \$9,500. A dashing style—also in Creole—with a 130-inch sweep, a huge shawl collar, and low armholes was about \$11,000; the same silhouette in sable was \$85,000. An outstanding, sporty mocha chinchilla duffle coat with a small notched collar and hood was under \$20,000.

MEMBERS OF EUROPE'S ROYAL FAMILIES have been draping their shoulders with the furs of Danish-based **Birger Christensen** (150 West 30th Street, third floor;



**“It’s only part-time.
But I deliver Johnnie Walker.”**



Good taste is always an asset.



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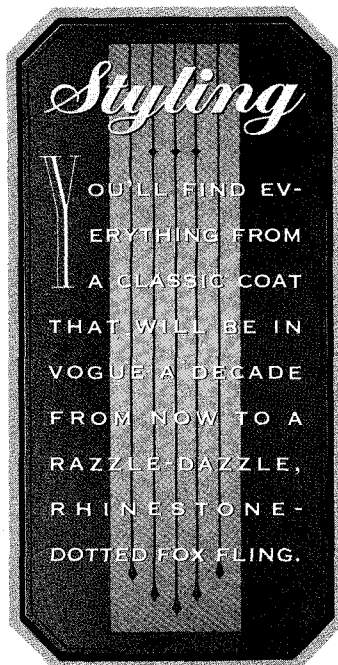
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947-7910; closed Saturdays and Sundays) for more than 100 years. Since it crossed the Atlantic twenty years ago, the company has amassed a glittering array of design stars. It uses only high-end goods, although it does offer some split-male coats for about \$6,000 and even some rabbit for just under \$2,000. All-female-mink coats start at \$10,000. At this stop I found some of the classiest and most distinctive fur-lined rain-coats I'd seen anywhere. There was an extensive nutria-lined men's collection, including a stamped-leather golf jacket (\$1,900), a mid-thigh poplin storm coat (\$1,800), and a crocodile-embossed leather bomber jacket (\$1,100).

Christie Brothers (333 SEVENTH AVENUE, at 28th Street, eleventh floor; 736-6944; open part-time on Sundays) produces exquisitely executed garments. This is a class act. The newly decorated showroom has a polished elegance. And Terry Christie, who buys the skins, and Constantino Christie, who does the designing, bring to the business an advantage that many of their peers don't—hands-on ability; they themselves work in the back room. And they are one of the few high-end fur manufacturers with no designer licensee; the heavy advertising they do promotes *their* name. Mink coats (American female skins exclusively) sell for \$9,000 to \$15,000. At the low end of the price range is raccoon (\$5,000); at the high end is sable (\$50,000 to \$85,000). Full-length chinchillas start at \$25,000.

LOW-PROFILE IT MAY BE, BUT **Coopchik** (345 Seventh Avenue, at 29th Street, sixteenth floor; 563-2277) is worth finding. This manufacturer produces coats for many of the nation's better department stores and fur salons; its private customers get excellent value for their money.

This furrier excels in the bread-and-butter coat. High style is not Coopchik's strong suit, though one *can* find a few zippy seven-eighths-length coats. Most customers here have their coats custom made. Coopchik uses only natural American skins, and the workmanship is excellent. All-male coats start at \$3,000; all-female coats go for \$4,000 to \$7,000. An outstanding buy (\$2,995) is a crystal-fox coat with a tuxedo front and diagonal-swirl (the skins are sewn on the diagonal) sleeves. Uptown, I saw full-length crystal-



fox coats for \$6,000 to \$8,000. Coopchik had an impressive array of dyed, sheared, and stenciled Italian rabbit and muskrat (from \$1,700 to \$2,400).

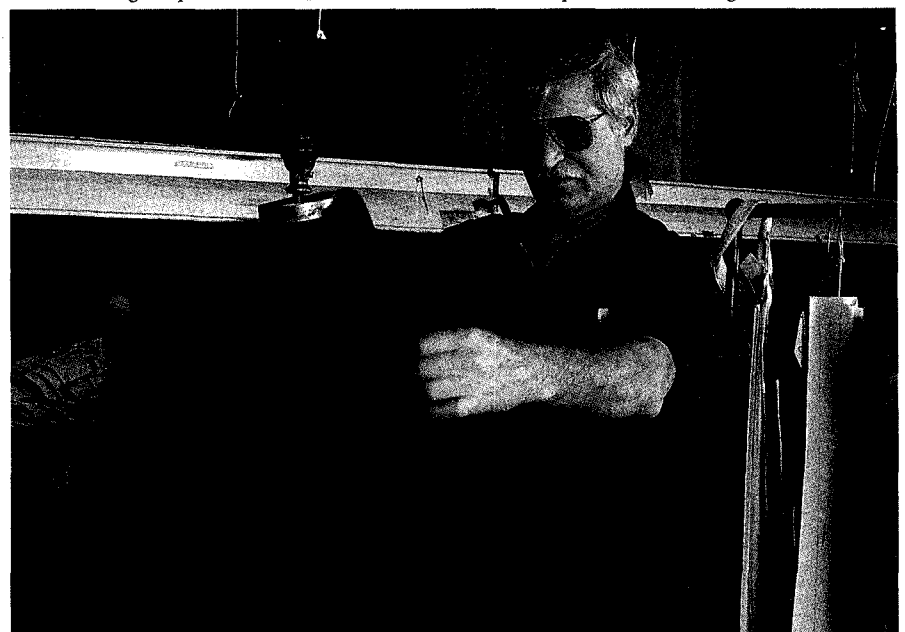
ON ONE OF MY VISITS TO **Goldin-Feldman, Inc.** (345 Seventh Avenue, twelfth floor; 594-4415), I saw groups of suburban women in a buying frenzy. This furrier has an immense inventory. Minks can start as low as \$3,000; I saw a lovely Danish female-skin classic coat for \$3,995. Toward the top of the price range was a high-style skin-on-skin coat of wild mink, with handsome detailing, for \$11,000. Sheared beaver-Persian lamb combinations were reasonably priced (\$6,000 to \$7,000), and a smashing cardigan-style sheared mink in lemon yellow with black satin pocket welting was offered for less than \$5,000.

HANG ONTO YOUR SEQUINS AND RHINESTONES; Bob Mackie is a licensee of **HBA Fur Corporation** (333 Seventh Avenue, fifth floor; 564-1080). Surprisingly, his collection is not particularly outlandish; in fact, it's very elegant. I did see one custom-made white-fox fling, though, with thousands of rhinestones embedded into the leather ribbons between the pelts; this little bit of razzle-dazzle was priced at \$7,500. Mink coats start at about \$7,000 and go up to about \$15,000. Al-

most all are made of American female skins, and HBA had some of the most beautifully striped coats I saw. One ravishing 70-skin, high-style (modern striping, generous sweep) Lunaraine coat was tagged at \$9,500. Fox ranged from \$5,000 for a fingertip jacket to \$10,000 for a full-length silver fur.

Ben Kahn (150 WEST 30TH STREET, eighteenth floor; 279-0633), like many of the family furriers downtown, has been in business for generations. Genteel Ernest Graf, son-in-law of the founder, takes extraordinary pride in his work. The quality of the workmanship and of the skins—natural American females—is top-notch, and the prices reflect that. Mink coats rarely sell for less than \$10,000, and prices run up to about \$15,000. Kahn's styling remains classic and somewhat conservative, although Maud Frizon recently joined the team and has already injected adrenaline into the line: I saw a fabulous reversible mink stole in ice pink (one side sheared) for \$7,000. Among the items for men was a stenciled-calf sport jacket (\$2,500).

GEORGE KARABELAS (Karabelas Furs, Inc., 333 Seventh Avenue, seventh floor; 563-6870) proudly showed me the plaques and citations he's been awarded for purchasing various top bundles of skins. His mink coats—all made of natural American female skins—are quite feminine and pretty. There is also coyote, sable, fisher, fitch, Russian broadtail, muskrat, and rabbit. A sensational all-female Blackglama coat (75 skins) with nontraditional striping was priced at under \$10,000. Another fashion-forward mink (under \$12,000) was embellished with a cape collar so huge that it could



BILL PETSALNIKOS, FOREMAN AND CUTTER AT SORBARA, RENDERS HIS FINAL JUDGMENT.

have been a hood. The Guy Laroche part of the line is heavily accented with uncommon intarsia work, in which a contrasting shade of fur is "inlaid," like a mosaic or parquet design, into the fur.

I'D BE HARD-PRESSED TO THINK OF ANYONE in the course of my fur research who was more gracious than George Haralabatos, the owner of **Mink Mart** (345 Seventh Avenue, ninth floor; 868-2785; closed Saturdays and Sundays). He began our interview with a gentle question: Why do furriers spread coats out on the floor to display them to customers? When I said I didn't know, he answered, smiling warmly, "So you'll have something soft to faint on when you hear the prices." Fainting should not be necessary here, because Mr. Haralabatos, 90 percent of whose business is wholesale, manufactures a great coat at a great price. The full-length mink coats (all of them made of natural American female skins) start at \$6,000 and go up to \$12,000. A sumptuous ranch-raised wild mink with a yoke worked into the sleeve, a cross-cut (horizontal, not vertical skins) tuxedo front, and gauntlet-peaked cuffs was \$7,950. A Russian-belly-lynx coat with a dolman sleeve and tuxedo front was \$75,000. Consider the 80-inch-long mink stoles in white or ranch (under \$3,000). Mink Mart also carries Persian lamb, sable, lynx, fitch, tanuki, and fox (no muskrat, rabbit, chinchilla, or shearling).

ONE INDUSTRY INSIDER TOLD ME THAT she thinks Robert Mohl (**Mohl Fur Company, Inc.**, 345 Seventh Avenue, fifth floor; 736-7676) is among the most honest men in the business. His minks start at \$3,500 (for a B & B coat of Danish male skins). A more updated style, constructed from Danish female skins, was in the \$4,500-to-\$5,500 range. Farther up the scale are fine-quality American-female coats in ranch (\$6,000 to \$14,000). I saw one that was an excellent buy—a 90-plus-skin coat with very elaborate striping for \$10,500. In addition, there is raccoon, beaver, stone marten, fisher, sable, lynx, muskrat, and fox. The zingiest coat I saw was a reversible sheared-mink swing stroller in loden green and purple—a real knockout.

Neustadter Furs, Inc. (352 SEVENTH AVENUE, near 29th Street, ninth floor; 736-6973), carries Mongolian lamb, beaver, fox, raccoon, sable, lynx, fitch, and shearling. Its collection of petites also is noteworthy, as are some of Neustadter's creative styles. (Ask to see the mink with the dropped-flounce skirt.) One of the more modish numbers I saw was a ranch-raised wild mink (nearly 80 American female skins) with horizontal and vertical striping, a shawl collar, turned-back

cuffs, and detailed finishing (\$12,000). Several of the camel-colored Persian-lamb, seven-eighths-length swing coats were about \$5,000. A sheared-nutria parka had interesting gathering of the fur; it was featured in a grouping that ranged from \$4,000 to \$5,000. There were also lovely kolinsky and squirrel coats.

THE JOVIAL AND ENERGETIC JERRY Sorbara (**Sorbara**, 150 West 30th Street, fifteenth floor; 594-3897) is an anomaly in the industry—a true hands-on designer (he spent fifteen years designing at Ben Kahn). One line of his furs is sold at Neiman Marcus; a second line is on view in his showroom. No downmarket merchandise is sold here—no rabbit, no muskrat, no nutria—but there is lots of high-end mink. Coats—few of which use less than 60 skins—are painstakingly made. American female coats start at \$14,500 and go to \$30,000 (a 95-skin coat with a staggering sweep of 162 inches). One of the nicest and most stylish beaver coats I saw—camel-colored, with a tulip front and a pompon-button closure—was offered here.

THE **Tepper Collection** (345 SEVENTH AVENUE, fourth floor; 244-8755) reflects the workmanship of the European team of André and Lisa Bisang. He's a furrier, she's a designer—a perfect combination; they bring the cutting edge of fashion to this house. Tepper doesn't carry much low-end merchandise. Minks start at \$5,500 (small male skins for the body, female skins for the sleeves) and peak in the mid-teens. A luxurious dyed caramel-colored "velvet" mink, with a neck scarf, was \$15,000. A cocoon-shaped Persian-lamb seven-eighths-length coat in a tweedy black-brown was \$4,500. Tanuki coats were \$5,000 to \$6,000. Tepper also had a fair number of garments for men. One cashmere overcoat, trimmed in velvety chinchilla, was around \$11,000.

VIRTUALLY EVERY FUR IS OFFERED AT **Jack/Paul Waltzer, Inc.** (150 West 30th Street, second floor; 242-6900), from a flashy pink-and-gray stenciled-rabbit trapeze seven-eighths-length coat (\$1,600) to the ultimate Russian belly lynx and sable (\$125,000). I saw a substantial grouping of mahogany and ranch minks (American females), all in trendish silhouettes, with intricate striping, ample cut (70-plus skins), fashion detailing, and dandy prices (most were in the vicinity of \$6,500 to \$7,500). The most expensive of these coats was a particularly exotic model with bat-wing dolman sleeves and a set-back bolster collar (\$9,500). The seven-eighths-length swing coats in the same quality mink started at \$5,500. For the price-conscious, there's a full range of American male minks made in New York, starting at \$4,000.

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Walker Red
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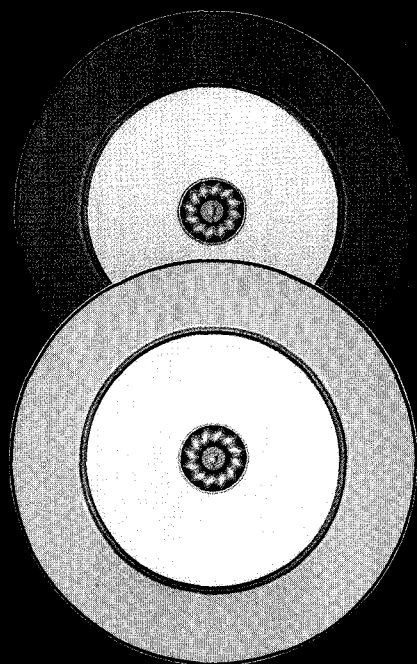
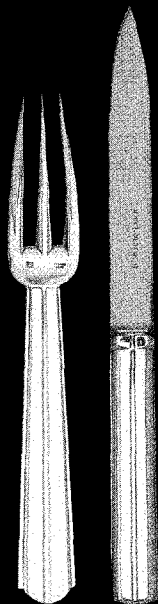
Good taste
is always an asset.

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ALSO WORTH NOTING

SOCIETY LUMINARIES AND ENTERTAINMENT bigwigs make up the impressive client roster of **Dennis Basso Couture** (352 Seventh Avenue, ninth floor; 564-9560; closed Saturdays and Sundays). Basso prides himself on creating head-turning coats with great styling. They're not cheap, but they *are* dramatic. Ask about his plum-dyed Persian lambs, at the low end (\$4,000 to \$5,000) of his price scale. ... **Peter Duffy Furs, Inc.** (305 Seventh Avenue, at 27th Street, eighteenth floor; 255-5144), does no advertising but still enjoys a very brisk business. Male-skin coats start at \$2,000, while a group of fashionable female coats hovers around \$5,000. I saw one of the prettiest Persian-lamb dressy coats here—with puffed pleated shoulders on a straight body—for \$3,000. ... The minks at **G. Michael Hennessy** (333 Seventh Avenue, tenth floor; 695-7991) go from \$3,500 for Danish-skin coats (and some American-female-skin coats) to \$8,500 for Hennessy's best American-made Blackglamas. There are more than a dozen racks of coats on the showroom floor. Long-haired furs and fun furs—everything from Italian-rabbit coats (\$1,200 to \$2,000) to silver fox (\$5,900 to \$9,500)—are also available.

Laurence Kaye Furs, Ltd. (345 SEVENTH Avenue, twenty-first floor; 947-2727), carries everything from shearlings (a fabulous violet-colored stroller was \$1,595) to high-end chinchillas (a delicious heringbone-patterned full-length coat was an incredibly low \$20,000). A very handsome Blackglama mink, sewn fur-up and fur-down on the diagonal, was \$10,500. Expect to see lamb in this line, since Schreiberman-Raphael (below) recently bought the company. ... **Louis Milona & Sons, Inc.** (150 West 30th Street, eleventh floor; 244-0770), does an enormous wholesale business, and I got the impression that the firm wasn't particularly geared for private customers (this furrier doesn't even provide storage services). But there's plenty of stock, 50 percent of which is mink (mostly female skins). Petite sizes are available here. Prices range from \$4,000 to \$7,000, and most purchases are off-the-rack. ... With its tremendous number of garments geared to the price-conscious, **Rame & Gurvitch, Inc.** (150 West 30th Street, seventeenth floor; 244-2179; closed Saturdays, open part of Sunday), caters to a younger crowd. Here you'll find dyed mink in colors like loden green and in high-fashion silhouettes from Italy. Fun furs include muskrat, Persian lamb, weasel—from \$1,800 to \$4,000. All-female American natural minks range from \$5,000 to \$9,000. ... **B. Smith & Sons Furs, Inc.** (333 Seventh Avenue, seventh floor, 736-2423), sells heavily to private custom-

ers and carries everything from fun minks (dyed royal blue and deep purple) to sables. Workmanship is good, inventory plentiful, and prices quite decent. A terrific pen-raised-wild-mink toggle coat with horizontally striped patch pockets, a huge double-fur hood, and turned-back cuffs was \$6,800.

SPECIALISTS

NO WONDER THE COATS BUILT BY **Leonard and Donald Springer, Inc.** (150 West 30th Street, fourteenth floor; 244-2655), go for \$35,000 to \$150,000 downtown: Sable's their game, and working with these expensive skins is so tedious and demanding that the labor costs are stratospheric. I saw two garments at particularly reasonable prices: a deep-rich-brown swing coat, seven-eighths-length, with a tuxedo front, a swirled-diagonal-skin sleeve, and low armholes (\$37,500 to \$45,000), and a full-length coat with the same type of sleeve and a low, notched collar (\$50,000). There's also fisher and lynx. ... **Kirkendall Company, Inc.** (227 West 29th Street, eleventh floor; 714-1790; closed Saturdays and Sundays), produces a dramatic and distinctive line using the skins provided by the Ultima Rex rabbit ranchers. Some examples: a natural molten-bronze Rex seven-eighths-length trapeze coat with sculpted shoulders (\$5,000); a bejeweled stole (\$1,500); and beaded ski parkas (\$2,200). ... Try on one of the sables at **Martin Paswell, Inc.** (333 Seventh Avenue, tenth floor; 695-7545; closed Saturdays and Sundays), and you'll see why they are so prized for their luxurious feel, warmth, and lightness (a coat weighs less than five pounds). A golden sable coat (less prized than the dark sables) of about 90 skins, with push-up three-quarter-length sleeves, costs \$65,000. A full-length, top-quality dark Russian sable with a sprinkling of silver guard hairs runs between \$90,000 and \$100,000.

CHINCHILLA'S THE SPECIALTY AT **Miller & Berkowitz, Ltd.** (224 West 30th Street, sixth floor; 244-5459). If you've never stroked this fur, all I can tell you is that it feels like a cloud. I saw an evening bolero for \$4,600 (a steal) and a short jacket worked in chevron and horizontal patterns for \$7,500. Ask about "Therapy," a chinchilla-covered tennis ball, a great Christmas gift. ... Persian lamb is a very hot item this season, and one of the lamb specialists of Seventh Avenue is **Schreiberman-Raphael, Inc.** (345 Seventh Avenue, twenty-first floor; 947-2727). I saw a reversible red cape in New Zealand lamb, with leather piping and blocked shoulders, for \$2,000; a loden-green reversible Karakul three-quarter-length jacket, with fashion detailing, for \$4,000; at the high end of the price scale were sensational-looking, voguish Russian-broadtail din-

ner suits (some with sable or mink cuffs and trim) for \$10,000.

High-Volume Fur Shops

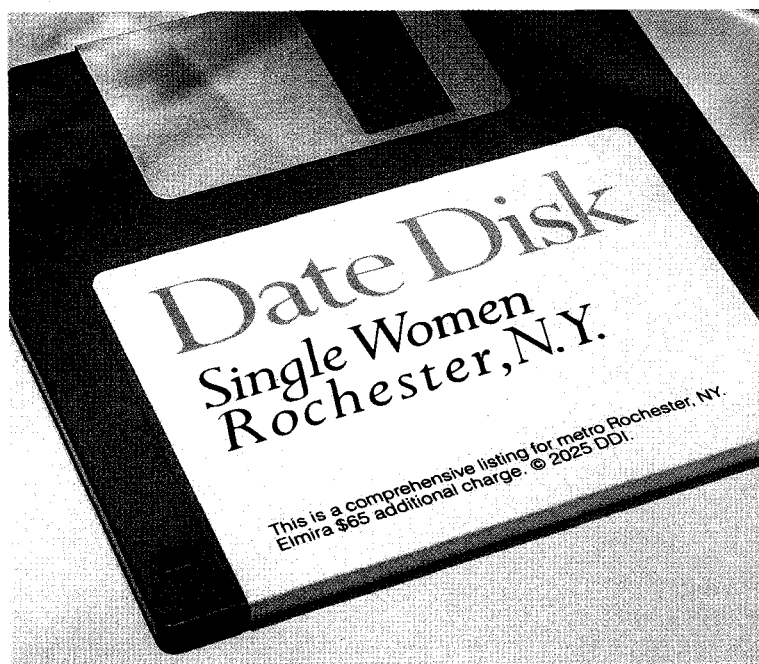
ANTONOVICH, STEVEN CORN, THE Fur Vault, and Jindo are high-volume operations, with the bulk of their merchandise at the lower end of the price range.

Because they are bought in high volume and manufactured offshore (most coats come from Asia, Greece, Europe, or the Caribbean), the garments at these shops represent good value for their particular price level. You don't come to these shops to poke around looking at skin bundles; these shops don't custom-make coats. (Steven Corn is the exception: He does custom coats in his own downtown factory.) Also noteworthy are the liberal credit policies, extended-payment plans, resale options, and so on.

Unless otherwise noted, all of these shops are open seven days a week, though Sunday hours may be shortened.

Antonovich Furs (1345 AVENUE OF THE Americas, at 54th Street; 956-4400; eight other locations in the metropolitan area) has opened up the market to the woman who may never have dreamed of owning a fur coat. Probably 65 percent of Antonovich's offerings are full-length mink coats. The store has a great variety, with low-end coats of American split-male skins starting at \$1,995. I saw some beautifully made mahogany coats, including a long, full model with up-to-date styling that was priced at \$9,795. An all-female American ranch-raised wild mink in seven-eighths-length, with very full swing and tuxedo front, was \$5,495. Eighty-four-inch-long straight mink stoles, in ranch, were \$2,995. There were plenty of selections in other furs, including raccoon, from \$1,995 to \$4,500.

MOST OF THE COATS AT **Steven Corn Furs, Inc.** (141 West 28th Street; 695-3194), are made in New York—if not right in the upstairs factory, then nearby, in another loft. The prices are very good, particularly since you are getting clean American workmanship and fine American skins, about half of them female. Most of the minks sell for about \$6,000, although I saw one high-fashion garment with a combination of oblique and vertical striping, in very velvety ranch skins, for \$8,995. There were some sheared-rabbit coats with Italian styling; one of them, a noteworthy coat, in black, had a very interesting treatment down the front, along the hem, and at the cuffs (about \$2,500). This would make a fabulous evening coat for someone who already owns a mink and wants a fun fur. Corn also offers a selection of dyed sheared beaver,



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both coats and strollers, from about \$2,500 to \$4,000, in fashion colors—including red and plum. One of the most interesting coats I saw, and I saw it nowhere else, was classically styled and made of tawny Russian-lynx backs, rather than from the luxurious white belly fur; it was tagged at \$12,000. Raccoons were selling for \$1,995 (for a commercial coat) to about \$3,000 (for a traditionally styled silver raccoon). There was also a large selection of handsome, stylish seven-eighths-length minks.

FRED SCHWARTZ HAS PROBABLY DONE more than anyone else to make fur owners of young working women. The **Fur Vault** stores (581 Fifth Avenue, at 47th Street, 765-3877; and four other metropolitan-area shops) feature all types of fur at all prices. The coats range from \$2,000 promotional specials to \$20,000 specialty items. Among the lower-priced stock are classic B & B coats from Finnish male skins. I saw a \$6,000 American female Lunaraine straight coat, with classic styling; it was, however, very sloppy inside. But the Christian Dior fashion coat, made in Canada with Canadian skins (\$12,000), was gorgeous. The store is divided into five departments, with furs for every whim; there's even a department for men. In the International Col-

lection, I saw an attractive three-quarter-length jacket from Federico Bano, in ruched, caramel-colored sheared nutria (it looked like the fur of a Shar-Pei dog) for \$6,000.

Jindo Furs, THE KOREAN-BASED fur-manufacturing monolith, established itself here last year (41 West 57th Street, 754-1177; and two other New York City shops). Expect to see a Jindo on your corner any day now; the firm plans to open another 75 retail outlets across the country in the next two years. This is a vertical operation: Jindo designs, manufactures, and sells its own furs. Mink coats range from the commercial \$1,995 special to \$7,995. A classic coat built of Danish split-male skins was \$1,995, while a split-male Blackglama was \$2,995. There were some \$4,995 and \$5,995 coats in traditional styles; very few of them, however, were the sort of high-style coats that I saw downtown. Jindo does carry extra-large sizes, which is unusual. A blue-fox promotional jacket was \$795 to \$995. Leathers and shearlings for men and women were well designed and decently priced. One outstanding and inexpensive piece—unlike anything else I saw—was a versatile crinkle-nylon raincoat with a sheared-and-grooved removable rabbit lining (\$395).

Uptown Shops

SOME OF THE UPTOWN ESTABLISHMENTS stock beautiful coats, and they occasionally offer bargains, but since their prices reflect an expensive address and the services of a middleman, the deals can't be as good here as they are downtown. When there are sales and specials, though (as there will be at some shops on the Friday and Saturday after Thanksgiving), you can do well enough uptown. And payment may be liberally spread out over months or even years, a buying advantage you don't get downtown.

Except for Macy's and Bergdorf's, the fur shops in the department stores are leased departments. They have smatterings of all types of merchandise; they offer no particular "look."

Unless otherwise noted, the shops below are open seven days a week.

AT BLOOMINGDALE'S AND LORD & TAYLOR, the coats are crammed onto overstuffed racks; at **B. Altman** (Fifth Avenue at 34th Street, second floor; 561-6962), they are displayed in a lovely new space with dazzling crystal chandeliers. Having been without a fur salon for several years, Altman's obviously intends to make this just like a private salon. Minks



Where the Designers Are

Ready-to-wear designers have forced furriers to think about fur in ways we would never have dreamed of," says fur manufacturer Bob Mohl. One need only look at the Russian broadtail evening jackets of James Galanos to support that opinion.

Ben Kahn was among the first furriers to use fashion designers; he signed Arnold Scaasi as early as 1950. Some designers are very much involved with the execution of their designs; others merely send sketches downtown and leave the rest to the furriers.

Below is a chart that customers can use as a guide to particular furriers or high-volume merchandisers who carry a

specific designer's styles. (At a department store you'll find many designers represented.) Several major designers are not listed here. Ralph Lauren's fur collection, produced downtown by one of the better houses, is sold exclusively through Lauren's own stores. Fur manufacturers Michael Forrest (who carries Anne Klein's work) and Yarmuth-Dion (who carries James Galanos's) both declined interviews for this article. Yves Saint Laurent is handled exclusively through the very swank Saks Jandel specialty store in Washington, D.C. Oscar de la Renta is available through Wagner Furs; unfortunately, the firm responded to my requests for an interview too late to be included in this story.

—R.J.K.

DESIGNER	SHOWROOM	DESIGNER	SHOWROOM	DESIGNER	SHOWROOM
ADOLFO	MILONA	CHRISTIAN DIOR	THE FUR VAULT	GIVENCHY	LAURENCE KAYE
BALENCIAGA (PARIS)	MINK MART	PERRY ELLIS	BIRGER CHRISTENSEN	KARL LAGERFELD	REVILLON
BASILE	GOLDIN-FELDMAN	CAROLINA HERRERA	REVILLON	GUY LAROCHE	KARABELAS
GEOFFREY BEENE	GOLDIN-FELDMAN	DONNA KARAN	BIRGER CHRISTENSEN	BOB MACKIE	HBA
BILL BLASS	MOHL	CALVIN KLEIN	ALIXANDRE	CLAUDE MONTANA	BIRGER CHRISTENSEN
DONALD BROOKS	G. MICHAEL HENNESSY	LOUIS FÉRAUD	REVILLON	ARNOLD SCAASI	MAXIMILLIAN
CHLOE	THE FUR VAULT	MAUD FRIZON	BEN KAHN	VALENTINO	ALIXANDRE

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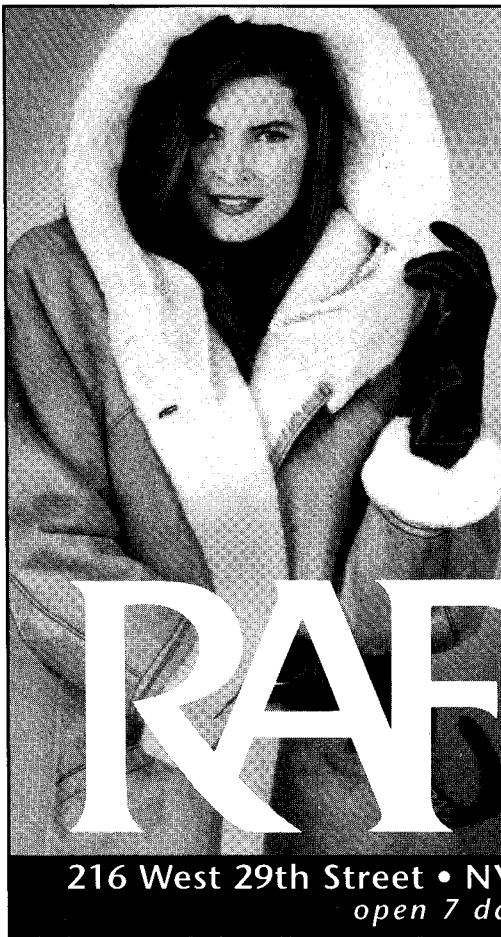
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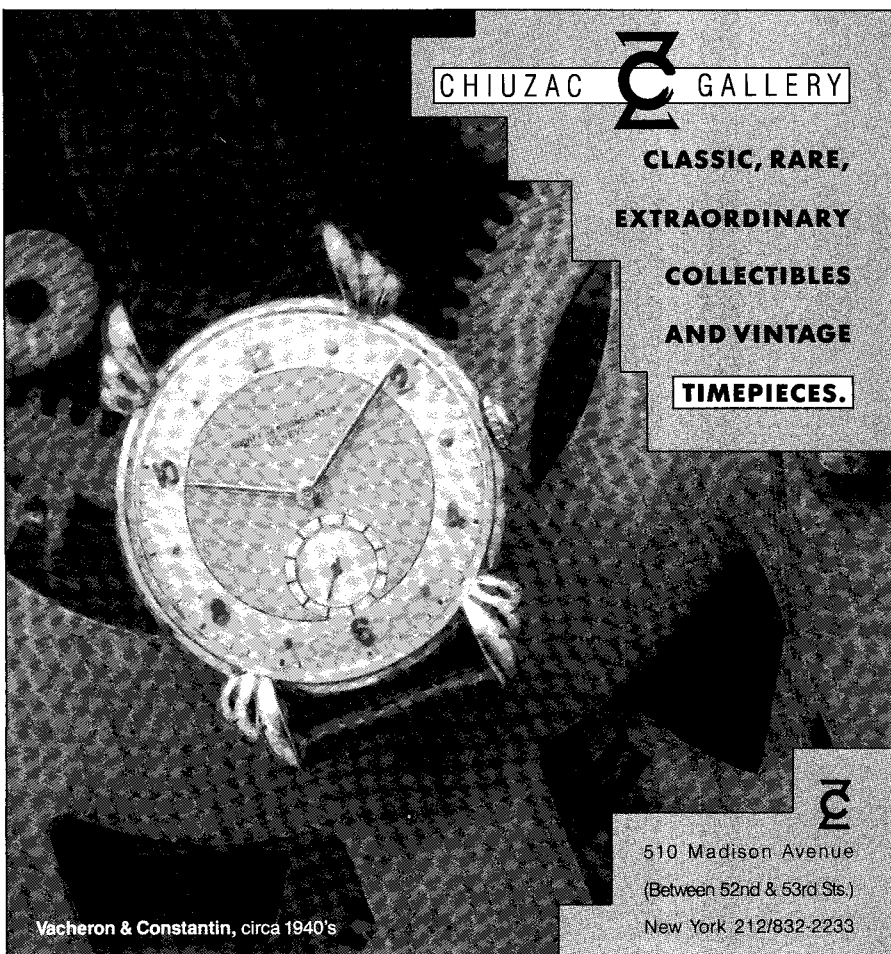
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range from about \$5,000 (for male skins) to \$14,000 (for female skins); the bulk of the coats sell for \$6,000 to \$9,000. Styling is very sedate and classic. I saw a mahogany American-female coat with a notched collar, removable back belt, and deep turned-back cuffs for \$12,500 and, for \$9,500, a ranch coat with the fur on the tuxedo front worked hair-up. A high-style Russian-squirrel-lined silk raincoat, normally \$8,950, was on sale for \$5,250—a pretty good buy, except that I saw a virtually identical one downtown for just under \$4,000.

MOST STYLES AT **Bonwit Teller** (4 EAST 57th Street, sixth floor; 593-3333, ext. 3218) are traditional. Thirty percent of the mink coats are made of Danish and Canadian female skins, and most of the rest are of natural American female. Prices start as low as \$3,100 (for a classically styled coat of natural American male skins) and top off at about \$17,500 (for a Givenchy). There is a tremendous selection, from about \$5,000 (for traditionally styled coats made in Denmark from Danish female skins) to \$7,000 (for traditionally styled, American-made coats of American female skins). One of the nicest, most unusually styled fox coats I've seen anywhere was here, made from a new mutation color called Northern Lights, a cross between a silver and a Golden Island fox (\$9,100).

IN THE FUR SHOP AT **Bergdorf Goodman** (754 Fifth Avenue, at 58th Street, second floor; 753-7300), everything is expensive—but *ooh-la-la!* This is not a leased department, and the collection is extraordinary, the best of the best; one downtown manufacturer characterizes this fur department as "an oasis." It has no uptown equal. At the very top of the line are the garments of James Galanos and Giuliana Teso; her coats will take your breath away (so may the prices), and they are not available anywhere else. The minks at Bergdorf's range from \$12,000 to \$30,000 (there are many in the \$12,000-to-\$15,000 range). A group of Teso's seven-eighths-length wild Canadian minks, with their collars, hems, and front edges braided, woven, and sewn in lacelike treatments, was dazzling. (All were around \$28,000.) The masterly Teso has created magnificent seven-eighths-length swing coats in black Russian broadtail, with the fur tailored like fabric (\$15,000 to \$30,000). Two of Galanos's jackets were wonderful: black Russian broadtail, with the fur fashioned into rosettes and embroidered with stitched-down soutache braiding in leaf-and-stem patterns. (\$19,000 and \$24,000). Better leave your charge card at home.

THE SALON IN **Bloomingdale's** (1000 Third Avenue, at 59th Street, loge; 705-



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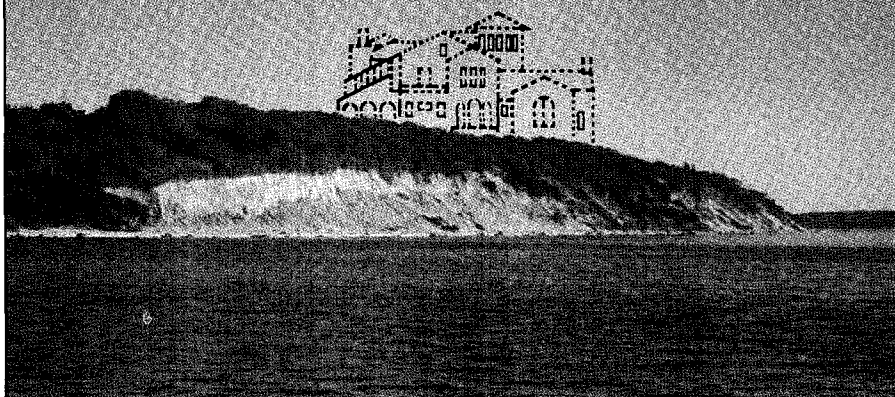
3335), which is leased by the Fur Vault, handles all types of furs, including rabbit, muskrat, sheared and long-haired beaver, lynx, raccoon, Persian lamb, and shearling; 60 percent of the stock is mink. Coats start at \$3,000 (for split Danish male skins) and go to nearly \$20,000 (for American natural female). I saw one wonderful Karl Lagerfeld seven-eighths-length coat made of luscious Lunaraine skins, with trendish horizontal striping and an almost 100-inch sweep, for \$19,500. (Everything will be on sale at one third off during Thanksgiving week.) Crystal fox was \$5,000 to \$6,000; I saw a Canadian-lynx coat with a shawl collar, formerly \$18,000, that was on sale for \$15,000.

THE SMALLISH SALON AT **Lord & Taylor** (424 Fifth Avenue, at 39th Street, third floor; 391-3597) is packed with merchandise. The shop offers everything from rabbit to sable, but 60 to 70 percent of the stock is mink, most of it from American natural skins—both female and split male. A split-male coat with classic styling went for \$6,000—the low end of the price range. At the higher end was a traditionally styled Blue Iris coat, made in Canada; it had been \$18,175 but was on sale for \$14,995. In between were two American-female-skin, classically styled coats, one for \$8,000 and the other for \$10,000. A crystal-fox coat with a shawl collar and horizontally striped sleeves, formerly \$8,000, was on sale for \$5,600. Raccoon ranged from \$2,500 to \$5,000. One Danish mink coat, by Georg Königbauer, reduced from \$14,295 to \$10,595, was very sloppily made.

UNFORTUNATELY, FOR SECURITY REASONS, all the coats at **Macy's** salon (151 West 34th Street, third floor; 560-4486) are locked behind glass doors. The stock goes from rabbit-lined leather jackets (about \$1,600) to mink and higher-end furs, like sable and fisher, which must be ordered. The mink-coat price range starts at \$2,499, for a split male, and goes to just under \$23,000, for American female coats by famous designers. The greater portion of the stock, however, is in the lower range. Beaver coats go from \$1,700 to the high-end blond beavers at \$9,700. A crystal-fox coat with a tuxedo front was \$7,495, a handsome Golden Island fox \$11,495.

THE FRENCH MANUFACTURER **J. Mendel Furs** established an American outpost six years ago on the second floor at Elizabeth Arden (691 Fifth Avenue, at 54th Street, second floor; 407-7955). Mendel, too, is expensive, but very special; it sells the latest styles, which have European flair. Mendel's gloves are made in fashionable gauntlet styles in hot colors and

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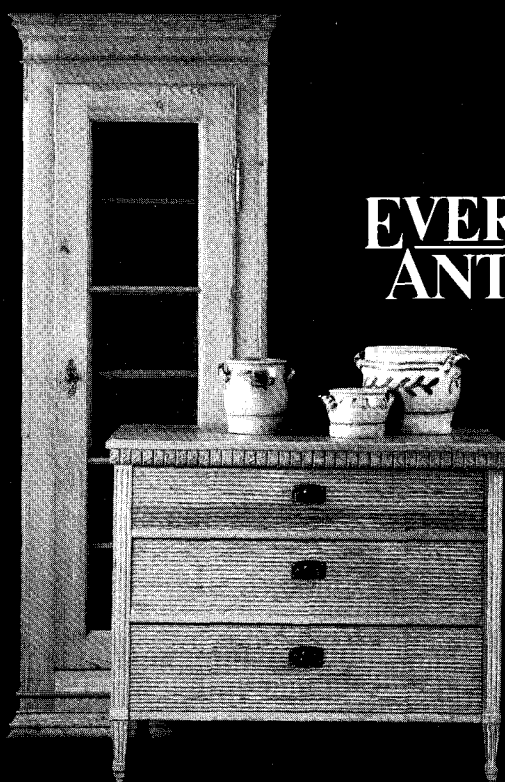
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trimmed with fox and sable (\$350 to \$450); other manufacturers offer fox headbands and wraps, but Mendel's are done in a rich palette of in-demand colors like banana and periwinkle, with jewels as accents (\$250 to \$650). Other firms sell cashmere wraps and flings, but Mendel's have red-dyed chinchilla rosettes. This shop carries plenty of ermine, a fur I didn't see anywhere else.

MINKS AT Revillon (ON THE THIRD FLOOR at Saks Fifth Avenue, 611 Fifth Avenue, at 49th Street; 753-4000) range from \$8,500 to \$24,500 for full-length coats of natural American female. I found the fox coats expensive, considering how fur prices have plummeted this year. Fashion shearling coats were great in tomato red (\$2,350). There were some unusual garments: a dramatic Claude Montana seven-eighths-length coat, in dyed and sheared purple mink, worked skin-on-skin (\$29,500). My favorite piece was a Revillon exclusive, a seven-eighths-length trapeze coat of dark-dyed, sheared beaver with intarsia work in various other colors of beaver—pink, red, loden, and gold (\$6,500).

ALSO WORTH NOTING

ALL OF THE STOCK AT Elena Benarroch (733 Madison Avenue, at 64th Street; 517-4557; closed Sundays and Mondays) is exceptionally fashion-forward. Minks start at \$7,000 for a short-cropped jacket and go to \$23,000 for an opulent three-tiered, skin-on-skin rare, gunmetal-color coat. Less expensive furs include squirrel, beaver, and muskrat. . . . **At Maximillian Fur Company** (20 West 57th Street, third floor; 765-6290; closed Sundays), minks are rather pricey, starting at \$9,000 for classic B & B coats made from American natural female skins and going to \$22,000 or so. A "young and perky" (the firm's quote, not mine) silhouette featured a saddle shoulder, 112-inch sweep, and a stand-up collar in pen-raised wild mink for \$16,500. (In true wild mink, \$22,500.) The styles were conservative, probably geared to the company's loyal clientele—royalty and families with old money.

Storing, Renting, Resale

IN SUMMERTIME, YOUR COAT SHOULD be stored properly in a temperature- and humidity-controlled environment. Some dealers (like Alixandre) store any coat, regardless of whether it was bought there; others store only their own. Every furrier says he checks linings, pockets, and snaps and makes minor repairs before returning the coat to you.

Furriers' storage fees, around \$40, almost always include free pickup and delivery as well as insurance (but for a tiny

amount—say, \$100—so be sure to carry your own insurance).

Cleaning—needed every two years or so, or after a season of heavy wearing—costs about \$45.

Some furriers are willing to remodel any coat, regardless of where it was bought; among these are Waltzer, Mendel, Karabelas, Miller & Berkowitz, Coopchik, Duffy, and Neustadter. Others (like Sorbara, Christie, Mohl, and Birger Christensen) undertake restyling projects for their customers only. A few (Milona, for instance) don't do any remodeling.

If the coat's old and more skins are needed, the furrier often must go to a dealer who specializes in matching aged, "oxidized" skins. That kind of remodeling is probably going to be more costly than you had foreseen.

GOING TO YOUR TEN-YEAR COLLEGE reunion and want to look prosperous? Now you can rent or lease a fur from Leon Kassman of **Metropolis Fur Leasing, Inc.** (328 Seventh Avenue, near 29th Street; 594-3480; open seven days a week).

Fox jackets are \$80 for the night, \$125 for the weekend. Full-length, high-style, top-quality American minks are \$250 for the weekend, while imported minks are \$125. The value of the coat is charged on a credit-card voucher (the way it is done at a video store), which is discarded when you return the garment. Special prices are available for rentals of up to one month, and there's a long-term leasing policy, with very favorable prices (\$500 to \$1,000 down and monthly payments between \$75 and \$150).

MERCIFULLY, A NEW AND ENTICING commercial has *finally* replaced that dated-looking spot for the **Ritz Thrift Shop** (107 West 57th Street; 265-4559; open Monday through Saturday). But how good is the stock at the self-styled "Miracle on 57th Street"?

Among the thousands of garments now on the premises (some are virtually brand-new), I recently saw a classically styled Revillon Canadian lynx (\$14,000) and a beautifully constructed Ben Kahn ranch mink—wing collar, wide sweep, and shaped body—for \$2,850. The skins were of an exceptional quality; the coats were a great value. Most minks here range from \$1,500 to \$3,500. Inventory (every type of fur you can think of) rolls in daily, since manager Keith Tauber is down in the fur district constantly.

And if you're thinking of selling your coat, rest assured that downtown furriers (who often act as middlemen between consumers and resale dealers like the Ritz) commend this shop for its honesty and the fair prices it pays customers who sell it their coats.

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COLD COMFORT

BY MARILYN BETHANY



TO CREATE A WINDBREAK ON THE PORCH, JEFFREY BILHUBER AND TOM SCHEERER DESIGNED "WALLS" OF STACKED FIREWOOD, INSET WITH UNGLAZED WINDOW FRAMES FOR LIGHT. AS THE WINTER PROGRESSES, THE WOODPILE SHRINKS; THEN, IN SPRING, THE WINDOW FRAMES AND THE WOOD-BURNING STOVE ARE STORED.

‘W e wanted to come up with an antidote to the cabin fever that sets in every winter,’ says Jeffrey Bilhuber, who, with partner Tom Scheerer, designed this porch for the Friends of Channel 13 show-house, now on view in Greenwich, Connecticut. A wonderful alternative to months of staring out the window, scratching at the glass, certainly. But this space would be a joy regardless—the most direct, unaffected thing we’ve seen since Design Research closed.

The furniture—plywood forms topped with futons—reminds us that one needn’t sink

PHOTOGRAPHED BY KARI HAAVISTO



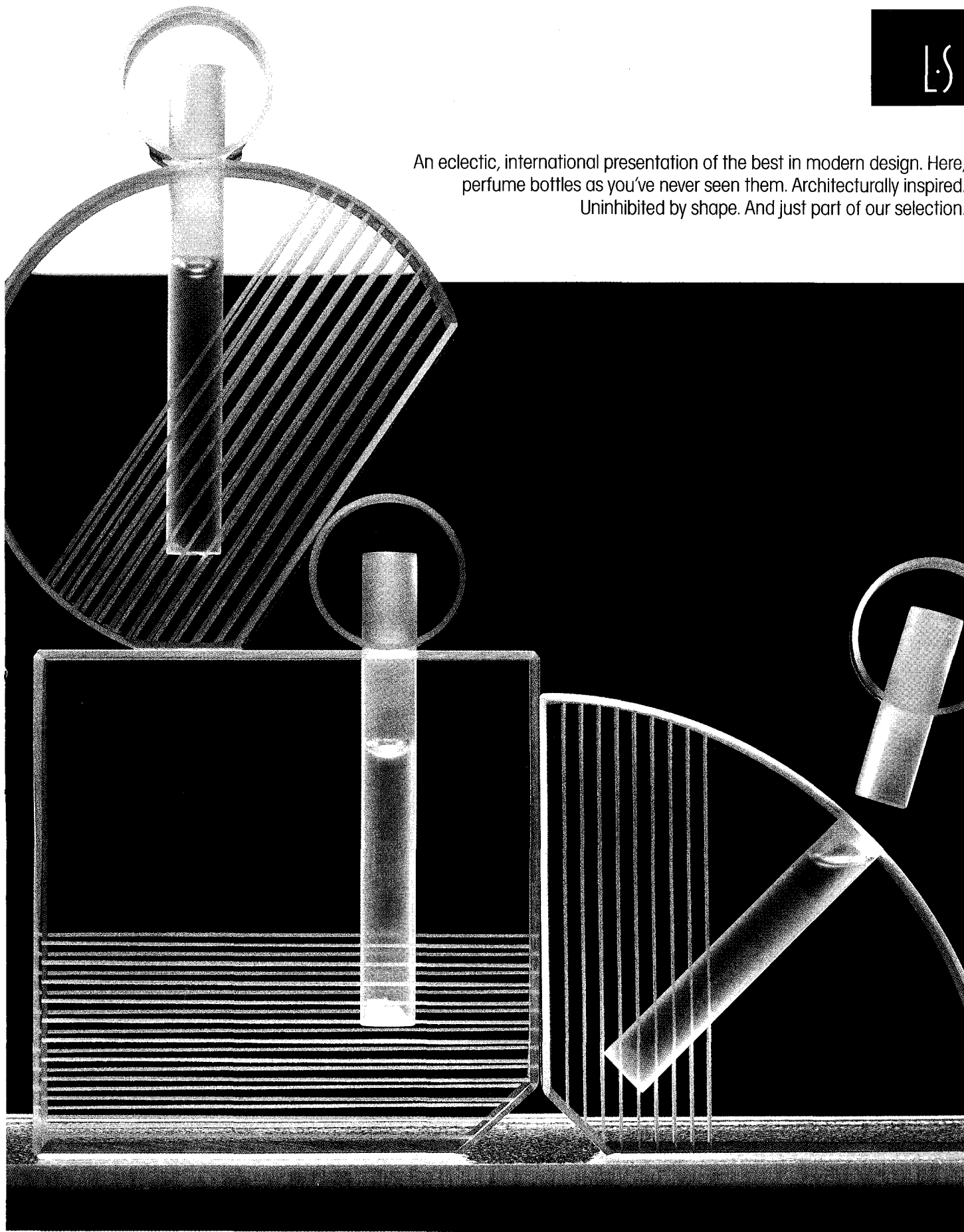
to the chin in \$12,000 worth of down cushions (that's what "designer" sofas go for these days) to get comfortable. The fabrics—white canvas and L. L. Bean woolen blankets in primary colors—show us the error of our pattern-on-pattern ways. And then there's Bil-

huber's premise: "Sitting outdoors, wrapped in a blanket, with the wood stove going and a little Rémy flowing through the system—there are worse ways of spending a half-hour on a cold evening." We wondered, so we tried it. And now all we can say is "Amen."

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By Corky Pollan

The Pasta Picture Show

As pasta passion continues, so do its cookbooks. Behold a terrific twosome: *Pasta Fresca*, by Viana La Place and Evan Kleiman, has a breezy text, line drawings, and basic recipes for luscious dishes like penne with fried zucchini and



ricotta, and spaghetti with fresh sardines. Giuliano Bugialli's *Bugialli on Pasta*, for the person who loves to linger in the kitchen, has beautiful color photographs and complex recipes of many ingredients: artichokes in piquant sauce, rabbit sauce with pancetta and olives, gnocchi with porcini filling—all exciting to cook, dazzling to taste. (There are also quickies like rigatoni with roasted peppers.) Buy both books. —**Barbara Costikyan**

KITCHEN ARTS & LETTERS/1435
Lexington Avenue, near 94th Street
876-5550/*Pasta Fresca*/William
Morrow/\$19.95, and Bugialli on
Pasta/Simon and Schuster/\$24.95



Snow It Goes

No need for Daddy to go a-hunting now that Carapacho has come up with a better way to keep baby warm and cozy during the blustery days ahead. This California company makes layered snowsuits, so on cold days, little ones can snuggle in fleecy rayon-and-polyester jumpsuits. On rainy or snowy days, just add bright waterproof nylon shells to keep kiddies dry. Mittens come with a zipper, so thumbs go where they should; these, along with hoods and hats, have waterproof covers, too. For older youngsters, there are snappy reversible fleecelined ski jackets, along with sweatshirts and pants (mittens \$15, shell \$12; pants \$32, shell \$20; jumpsuit \$50, shell \$45; jacket \$73).

KINDERSPORT OF ASPEN/1260 Madison Avenue, near 90th Street/534-5600

All-American Joy

At last, the Whitney Museum, Marcel Breuer's granite-and-concrete bastion of twentieth-century American art, has a gift shop of its own, and it seems fitting that the Store Next Store is filled with a tempting array of American designs that are also American-made. There are vintage treasures (Hall china) and contemporary ones (Ron Rezak's modern lighting), whimsical treats (David Kirk's wooden banks), and practical things (Tekna flashlights). Wendy Stevens's amusing metal handbags, books to enrich the mind, even goodies for the tummy—Patti Paige's Calder Circus cookies—cram this sliver of a shop. (From \$2.50 for a vegetable brush to \$190 for a Kirk bank to \$875 for a Heinz Brummel necklace.)

STORE NEXT STORE/943 Madison Avenue, near 75th Street/606-0200



Best Bids/Bob Felner

THE FALL COLLECTIONS

"...Just when you thought Andy Warhol's estate had been devoured, another false-bottom drawer pops open with more stuff..."



Pre-Columbian mask.



Mallo's Blonde Youth.

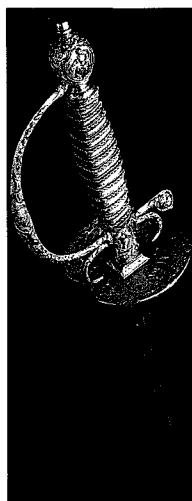
IF THE VAST SUMS BEING PAID FOR ART, antiques, and jewelry at the major auction houses are getting you down, well, buck up. There are still bargains to be found and collectibles to be acquired. Oriental rugs, American furniture, and vintage jewelry from the estate of Andy Warhol will all be on the block in coming weeks.

Pre-Columbian and Latin American artworks are being shown at Sotheby's in back-to-back sales this week. On November 21, there are such pre-Columbian treasures as masks that were once exhibited at the Metropolitan Museum (lot 151, \$7,000 to \$9,000) and a fine selection of late-Mayan art, including a group of gold earrings and medallions estimated at \$1,500 to \$3,000 per lot (numbers 52 through 60).

Paintings from the nineteenth century to the present are at the November 21 and 22 sale of Latin American art. Included are works by Joaquin Torres Garcia, David Alfaro Siqueiros, Orozco, Tamayo, Botero, and Diego Rivera. Rivera's *Portrait of a Man* (lot 6, \$15,000 to \$20,000) is a powerful study in charcoal and pastel, and Mallo's *Blonde Youth* is an oil from the thirties (lot 38, \$9,000 to \$12,000).

On December 1, Christie's East is having a sale of antique and fine jewelry—just the sort of sale that has been the hunting ground of thrifty society

stantin, and Patek Philippe are there, along with new designs from Angela Kramer and a few stunning pieces by Van Cleef & Arpels and Schlumberger. A dazzling pair of yellow-gold cuff links are shaped like the masks of comedy and tragedy with diamond-and-ruby eyes (lot 283, \$300 to \$400), and the pear-shaped diamond studs (lot 521, \$1,000 to \$1,500) are a great find. There are two remarkable women's Art Deco watches; one is fashioned out of diamonds and sapphires (lot 560, \$300 to \$400), the other diamonds and platinum (lot 562, \$500 to \$600).



Swordplay.

The arms on sale at Christie's East on November 23 combine lethal beauty and antique high tech. The armor is mostly from the Metropolitan Museum, including suits assembled by the department's first curator, Bashford Dean. When he couldn't find the original part, he simply had a new one made.

In some cases, like a sixteenth-century German suit (lot 207, \$60,000 to \$80,000), Dean found all the pieces. Firearms and swords span the sixteenth through twentieth centuries and include a marvelous mid-nineteenth-century rifle with an elaborate attachment that actually was used as a coffee grinder (lot 122, \$10,000 to \$15,000). Books and miniature

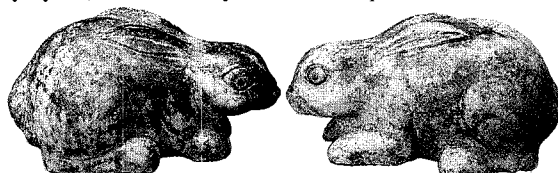
women for years. It's a great way to acquire a little instant ancestorware from those long-lost or nonexistent forebears. The sale includes Art Deco and other jewelry from the likes of Tiffany, Cartier, David Webb, and Hermès. Watches from Boucheron, Vacheron & Con-

models of knights in armor also are on sale.

There's armor as well as furniture, tapestries, splendid bronzes, and amazing Renaissance jewelry at Sotheby's on November 22 and 23. An oil lamp made out of bronze and shaped like an acrobat is magnificent (lot 105, \$40,000 to \$60,000). And if your Christmas tree is looking slightly forlorn, a pair of seventeenth-century gilt bronze angels (lot 232, \$15,000 to \$18,000) might be the perfect solution. Lots 243 through 245A give a quick survey of the Renaissance jeweler's art, with estimates from \$60,000 to \$300,000. The tapestries run from \$1,000 to \$80,000.

The same house is selling an extraordinary collection of Chinese snuff bottles on November 22. The bottles in lots 387 to 392 include long bone spoons attached to the stoppers, which were used to reach the snuff. Estimates are from \$700 to \$1,600.

If only for the rare pair of marble rab-



Tang Dynasty rabbits.

bits from the Tang Dynasty (lot 69, \$12,000 to \$16,000), Sotheby's sale of Chinese ceramics on November 29 would be worth visiting. There are some extraordinary pieces—incredibly fragile and beautiful examples of the ceramist's craft. The jade seals and assorted ornaments (lots 16 through 24, \$800 to \$3,000) are beautiful, and the estimates are reasonable.

The straw weavings, blankets, and rugs assembled for the sale of American Indian art at Sotheby's on November 29 are masterly examples of the weaver's art, and the Navajo blanket (lot 144, \$25,000 to \$35,000) is a classic example of design purity. Remarkable bowls and storage jars (lots 31, 32, and 33, \$4,000 to \$22,000) round out the collection.

As prices for contemporary art head into the stratosphere, works by nineteenth- and twentieth-century American masters seem almost reasonable. So

SEASON PREVIEW '89

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is like no other ski resort in the world. Where beginner, intermediate and expert come together to experience that special skier's high.

An abundance of complimentary slopeside extras include heated sidewalks at Stein Eriksen Lodge, valet parking (for *skis*) and personal service as world-class as the mountains. Deer Valley limits the number of skiers to eliminate waiting for lifts, rentals—even restaurant tables. And what restaurants! At Deer Valley, the food alone is worth the trip. These are the extras that spell the difference between a routine vacation and a luxurious, thrilling one. And best of all, Deer Valley is just a 45-minute shot from the Salt Lake City Airport. Catch a morning flight and by three in the afternoon you can be well into your third run down Bald Mountain.



How to have the perfect Deer Valley day

7 am: A sunrise balloon ride over the Utah mountains.

8 am: Fresh-squeezed juices and hazelnut bear claws at the Huggery.

9 am: Warm up on the lower mountain then take the lift and ski to Silver Lake.

Noon: Duck pasta salad, home-made potato chips and chablis at Silver Lake Lodge.

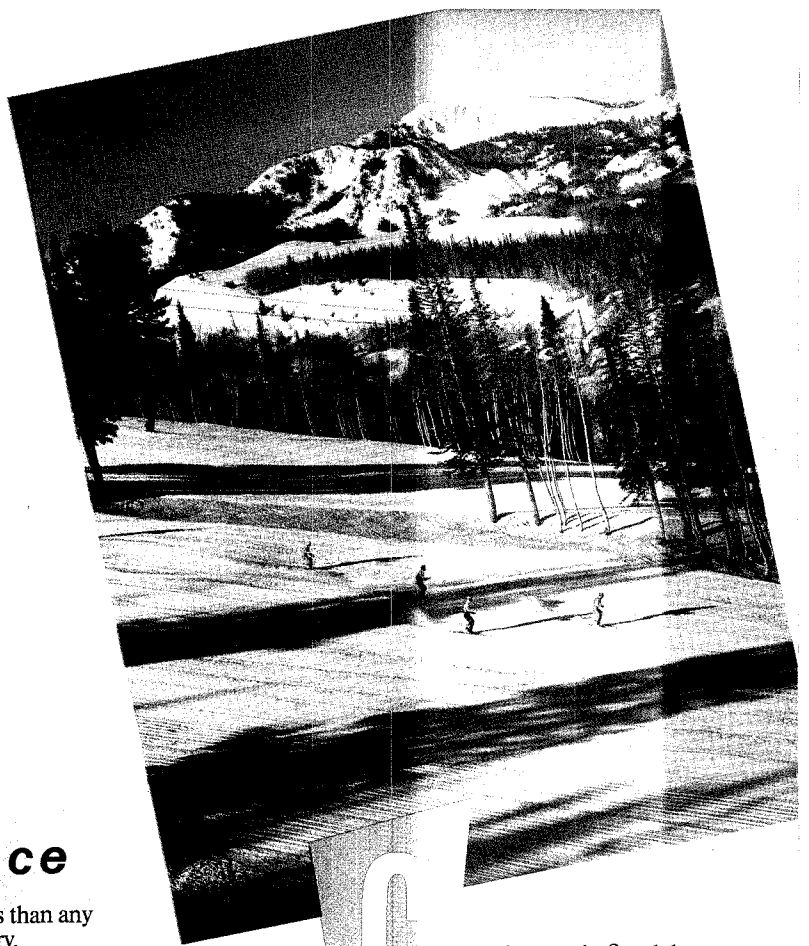
1 pm: Ski the upper mountain glade trails and bowls.

4 pm: Tea time in Stein's lobby. Kick off your ski boots and relax.

5 pm: A massage and a hot-tub soak.

7 pm: Roquefort Leek Bisque and Lamb Medallions at Café Mariposa.

10 pm: Shut-eye under the eiderdown at Stein's Lodge.



The Downhill Difference

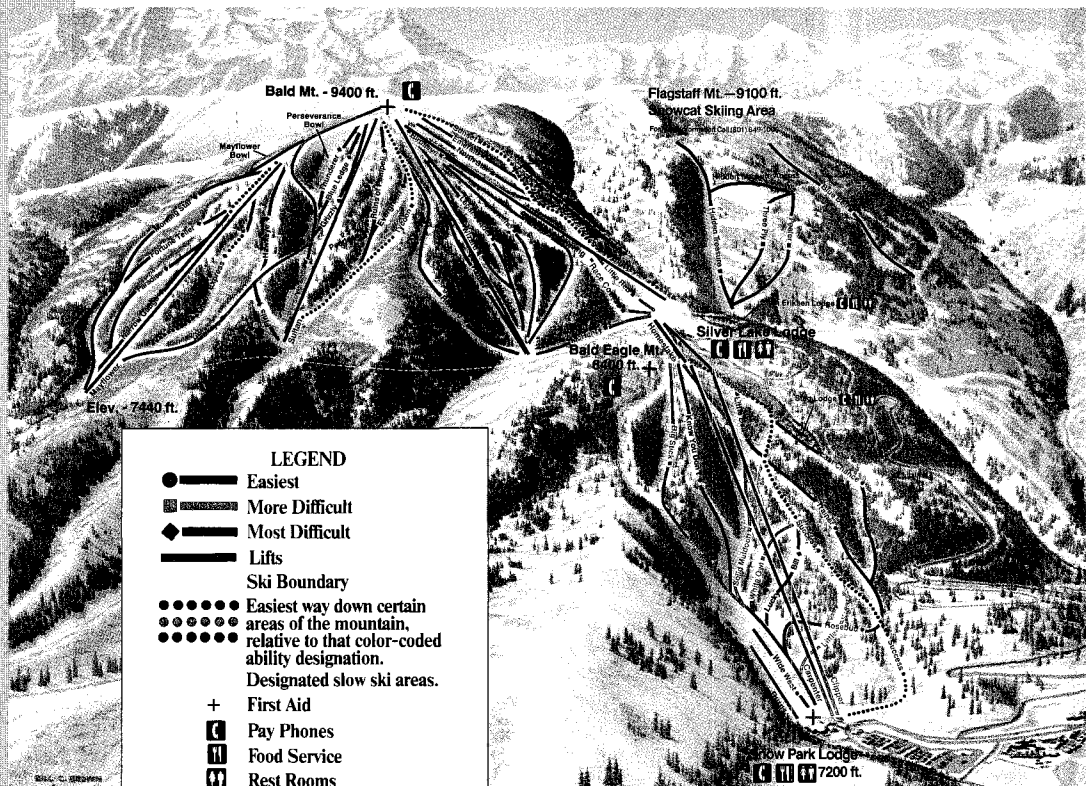
Deer Valley's layout is as unique as its pampering of guests. Two mountains sit one above the other, rather than side by side. Both have been sculpted for unparalleled skiing.

Bald Eagle, the lower mountain, helps beginners and intermediates progress rapidly because Deer

Valley grooms more runs than any other resort in the country.

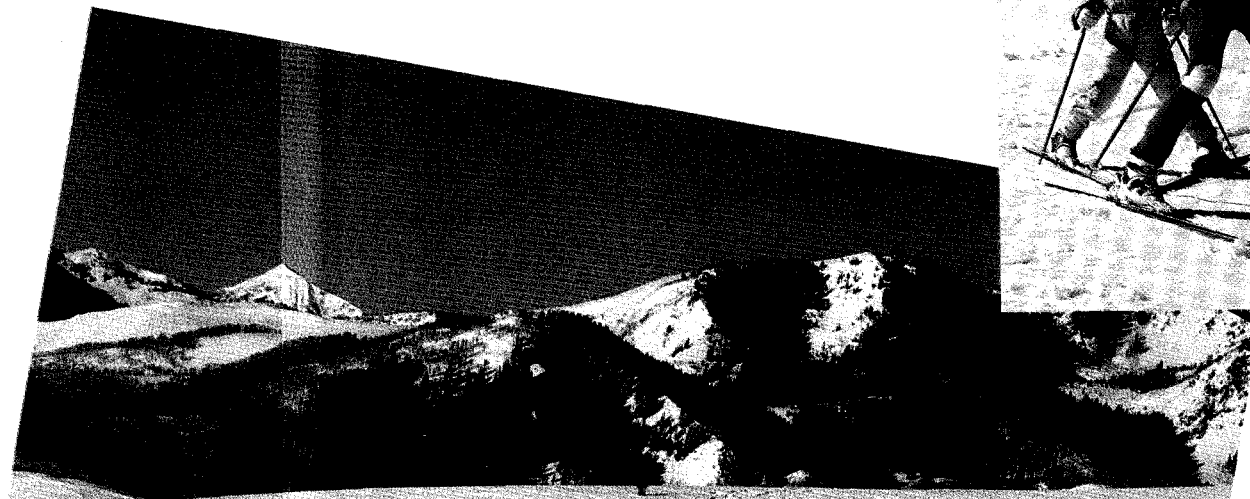
Bald Mountain, has advanced-intermediate and advanced runs all the way to Mayflower Bowl. In the 1,000 foot bowl, you'll find glades and gulches aswirl with powder—advanced terrain that *Skiing Magazine* rates "as good as anywhere".

ut through freshly groomed snow on a sun-soaked morning. While you were enjoying the Deer Valley nightlife, we were hard at work on the slopes.



D

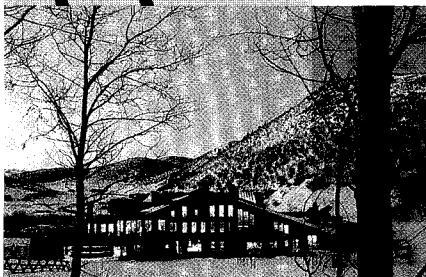
eer Valley's ski instructors give individual attention. They really get to know you so you learn a lot faster. Special programs for kids run all day and include skiing, arts and crafts and lunch.



Thrills of the vertical kind abound. You're worlds away as you fly on a gleaming cloud of deep powder. It's hard to believe that this morning you were at home in bed. And all this was waiting just 45 minutes from the Salt Lake City Airport.



Food, glorious food. At Deer Valley, the food alone is worth the trip. From fresh New Zealand blueberries to local smoked trout. At 7,000 feet, the food and wine and tall tales of conquering mountains flow freely...



Stein Eriksen Lodge: après-ski heaven. The fire is crackling and the hot buttered-rum is adding a warm finish to a long day on the mountains. This great hotel is one reason *Travel and Leisure* calls Deer Valley one of the hot resorts in all the world.



DEER VALLEY
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How to plan the unparalleled Deer Valley vacation at a surprisingly affordable rate

Easy access: Just 45 minutes from the Salt Lake City Airport and 225 daily flights.

What's here: Seven triple chairs, one beginner double chair. 45 runs and 300-inches of snow.

Eat, drink and be merry: Six restaurants, two après-ski lounges, gift shops and child care center.

How much: All-day lifts: \$35, juniors \$21. Six-day lifts: \$192, juniors \$109. Ski lessons and ski rentals available, too.

Where to stay: Treat yourself to one of the world's great hotels at **Stein Eriksen Lodge**. Rates begin at \$165 per person, per night. And that includes lifts and lodging and a full breakfast. Or rent a slope-side **Deer Valley condominium**. A three-night minimum stay in a three-bedroom condominium starts at \$104.16 per person, per night (two people per room), including lifts, lodging and maid service. In the town of **Park City**, just minutes from the ski slopes, rates start at \$84.50 per person, per night, including lifts and lodging. **All rates quoted above are based on double occupancy.**

We can help plan your whole vacation, from ground transportation to lift tickets and lodging.

**Call toll-free and speak with one of our vacation planners
800-424-DEER
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send for your Deer Valley ski vacation planning kit:**

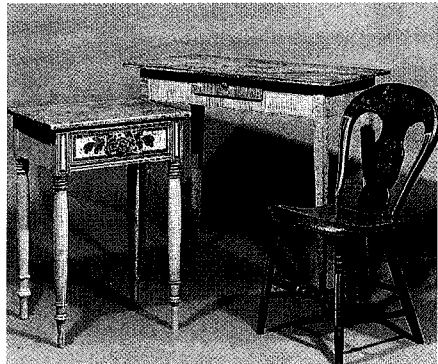
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Sotheby's sale of American paintings, drawings, and sculpture on December 1 is definitely worth watching for. All the great names are represented—Bellows, Bierstadt, Burchfield, Chase, Cropsey, Demuth, Dove, Durand, Glackens, Heade, Hopper, Kensett, Kent, Marsh, Moran, Mount, Nadelman, O'Keeffe, Parrish, Peto, Potthast, Remington, Rockwell, Russell, Sargent, Shahn, Sloan, Steichen, Twachtman, and Wyeth.

There are four works by landscape painter Martin Johnson Heade. *Hummingbird and Orchid* (lot 65, \$250,000 to \$350,000) and *Duck Hunters in*



American style.

a *Twilight Marsh* (lot 46, \$900,000 to \$1,200,000) are masterpieces and definitely worth a pre-auction visit.

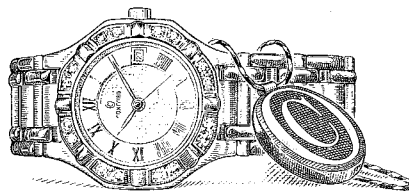
At a more affordable level, there's the Americana sale at William Doyle on November 30. It's a fine opportunity for someone who needs furniture, objects, and paintings for the country house. There's a particularly good selection of tiger-maple (striped wood) pieces, including desks, candle stands, tables, and chests.

Oriental rugs are estimated at \$2,000 to \$6,000, and the scatter and hooked rugs in the \$200-to-\$500 range are definitely worth looking out for. There are andirons and fire tools from the late eighteenth and nineteenth centuries, ancestral portraits, bucolic landscapes, bottles, and pressed and colored glasses.

For china lovers, the dinner plates, miscellaneous pieces of Chinese Export porcelain, and several lots of serving platters have very reasonable estimates. Six sets of "fancy chairs," as they were called in the nineteenth century, are being sold (\$400 to \$1,800) along with a very imposing tiger-maple corner cupboard from the Federal period (\$4,000 to \$6,000) and a late-Federal mahogany bookcase-secretary (\$2,000 to \$4,000); all are great buys. These lots are as yet unnumbered.

No doubt, paperweight fanatics are set to pounce on the right Concentric Millefiori when it comes up at Sotheby's paperweights sale on November 30. There

(C)
CONCORD.
WATCH
MAKERS
TO
THE GENTRY.
SINCE 1908

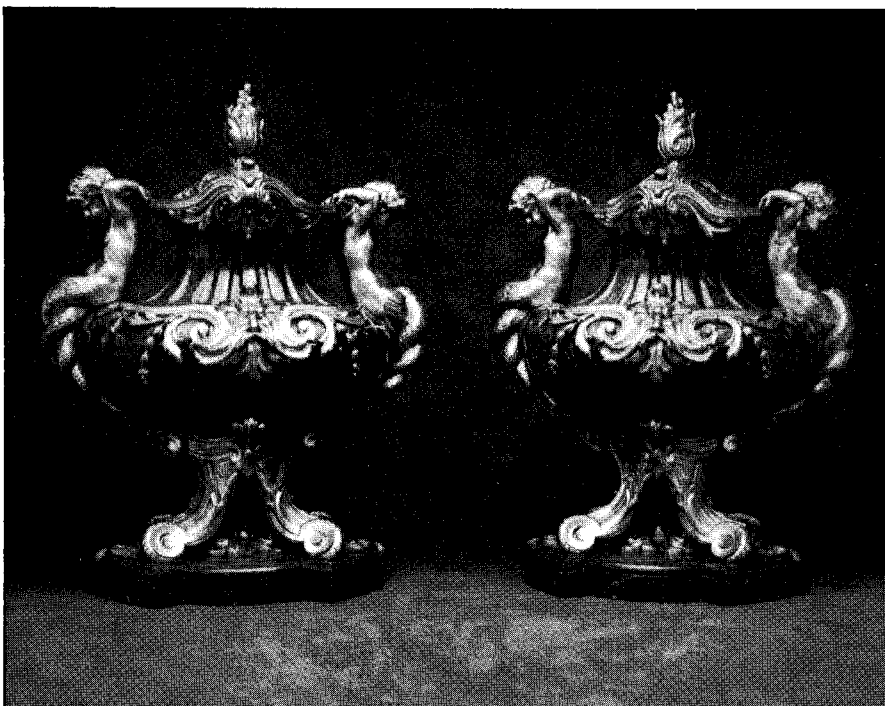


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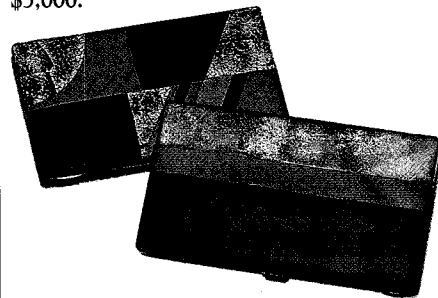
616 West 46th St. (between 11th & 12th Aves.) NYC (212) 489-7575 Hours: Mon-Fri, 10-6, Sat-Sun, 11-5.

are also glass pieces by Clichy, St. Louis, Sandwich, and Baccarat with estimates from \$1,000 to \$4,000.

Just when you thought Andy Warhol's estate had been completely devoured, another false-bottom drawer pops open with enough stuff to fill the Andy Warhol Collection—Jewelry and Watches, Part II. Sotheby's sale on December 4 is perfect for the counterculture aesthete, who will undoubtedly overpay for what Andy certainly underpaid for. This time around, the cookie jars have been replaced by "unmounted diamonds, sapphires, and emeralds, Art Deco jewelry . . . and 96 watches." The sale benefits the Andy Warhol Foundation for the Visual Arts, and purchases are tax-deductible.

The estimates start as low as \$500 and go up to \$40,000 for Oriental rugs at Christie's East on December 6. The sale includes rugs from private collections, the Worcester Art Museum, even the estate of William Randolph Hearst (lot 32, \$7,000 to \$9,000).

A Lavere Kerman prayer rug (lot 127, \$6,000 to \$7,000) has a beige background with a tree of life filled with colorful fruit and exotic birds, while the eighteenth-century Transylvanian Bergamo rug is much simpler: brick red with a gold border (lot 123, \$10,000 to \$12,000). Another Transylvanian (lot 121), also from the early eighteenth century, is more reasonably priced at \$6,000 to \$8,000. A nineteenth-century navy-blue Chinese carpet has a stunning pattern of horses (lot 66) and is estimated to go for \$3,000 to \$5,000.



Warhol's cigarette boxes.

Among other good pieces in the sale: a velvet panel from the mid-sixteenth century that would make a great upholstered bench or wall hanging (lot 119, \$800 to \$1,200); an enormous Art Deco Chinese carpet with medallions of exotic birds and flowers on mauve with a pink border (lot 182, \$7,000 to \$9,000), and the deep-green Yuruk rug from the W.R. Hearst estate.

Decorators generally begin a room with the rug or carpet to determine the overall color scheme. That's why these sales are great to check out even if you don't buy. Christie's rug department is always willing to answer questions and give advice.

Books/Rhoda Koenig

THE CHEEVER CHRONICLE

“...That love was for Cheever a necessary creative act is apparent in the account of his painful youth in his letters...”

The Letters of John Cheever, edited by Benjamin Cheever. Simon and Schuster; 397 pages; \$19.95.

LOVE AND LIGHT IRRADIATE JOHN Cheever's letters, as they do his more artful expressions of the joys and sorrows of the flesh and heart. Love of women, children, men, words, dogs, cheered and troubled him in his quest to unite the sensual and the moral, the beautiful and the true. “I have always been the lover—never the beloved,” he once wrote, “and I have spent much of my life waiting for trains, planes, boats, footsteps, doorbells, letters, telephones, snow, rain, thunder, etc.”

That love was for Cheever a necessary creative act is apparent in his account of his painful youth. “The greatest and the most bitter mystery in my life,” he wrote to a lover, “was my father. It seemed, from adolescence, that we must learn to love one another. Anything less, it seemed, would wreak some basic damage to my spiritual balance. . . . It was he who invited an abortionist for dinner. It was he who was discovered drunken, debauched and naked but for a string of champagne corks. . . . I have finessed these scenes but when he failed me, as he did a thousand, thousand times, I found my cock and balls in a wringer. I was determined not to lose that sense of locus that I would have lost if I dismissed him as a tragic clown.” Cheever also fictionalized his mother, though less forgivingly. He wrote a story about a mother leaving her sick child, as his did, to do good works; in his version, the little boy dies.

A wintry New England childhood was followed by a miserable youth in Washington and New York, as Cheever tried to become a writer during the Depression. He lived in a \$3-a-week room of such exemplary bleakness that it was photographed by Walker Evans, with whom he spent a sexually tumultuous and confusing night. The poverty of this period and the pride and bitterness it engendered can still be read in his *faux-naïf* account of a lunch at *Newsweek*, 40 years on (“I only took one chop because I didn’t want them to think I was a rube or hungry or in any way dependent upon them for

food”). By 1941, though, Cheever had attained some modest success and married Mary Winternitz, with whom he had fallen in love at first sight two years before (“We will have a good life darling, a wonderful and beautiful life”).

In 1956, Cheever's career reached a point that seemed to cut him off forever from his penurious past. A movie company optioned one of his stories for \$40,000, and his first novel, *The Wapshot Chronicle*, on which he had been struggling for



STRANGER THAN FICTION: The writer in 1980.

many years, was published. It was also the first novel to confront the members of the Book-of-the-Month Club with the then-uncommon short word for sexual intercourse. (Cheever refused to change what he believed was the *mot juste*, despite the large sum of money at stake, and the club backed down.) The Cheevers embarked for a year in Rome, in a house that was very drafty and grand. “I still cook breakfast in my underwear in this Palace of Justice or Haunted Public Library and at nightfall the combination of dim-lamps and Roman gin makes me feel very peculiar. . . . The city seems mercurial and while it is lovely in the sun with the foun-

tains sparkling it looks, in the rain, like that old movie-shot: European Capital on Eve Of War . . . the atmosphere of anxiety and gloom is dense.”

From this point—about halfway through the collection—the letters become far more disturbing and interesting, as Cheever wrestles with the problems of fame, liquor, and lust. He is fiercely competitive with the living and dead. John Updike's work seems “motivated by covetousness, exhibitionism and a stony heart” (though he would later write of and to Updike with warmth and praise), and a fanciful version of their dinner with President and Mrs. Johnson has Cheever telling them that “the bulkiness of his appearance was not underwear—it was autographed copies of *The Centaur*.” Rereading Henry James, “I could not imagine why he had spent so much time rigging the scenery, arranging the flowers and brewing the tea. I could hear his heavy breathing behind the walls of all those so wonderfully beautiful rooms. I felt as if I were caught at some unsuitable occupation such as embroidery. (My sort of novelist walks boldly onstage, belches, picks his teeth with a match stick and sneaks a drink of whisky from the bottle hidden in the fireplace.)”

The sorrows of whisky were to plague the Cheever household for many years. As Benjamin Cheever, the son who has performed the difficult task of editing these letters, explains, his father was hospitalized several times for the habit that at one point led him to down a fifth of gin a day, sometimes accompanied by tranquilizers. Once, when Benjamin refused to get his bedridden father a drink, Cheever hit him and said, “You’ve always been a disappointment to me as a son.”

The references to Cheever's other children, Fred and the writer Susan, are few but affectionate, those to his wife minimal and, after the early years of the marriage, not endearing (“... Mary's love of me does not seem to include my infirmities. She seems lost in some race-memory where primitive men, once they began to sniffle, stripped themselves naked, lay down in the snow and let themselves be eaten by crows”). As in Susan Cheever's

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memoir, *Home Before Dark*, one feels that, to spare the feelings of the widow, the full and real story of this couple is not being told. One must, unfortunately, point out that the production of this volume is not all it might have been. Benjamin Cheever's decision to retain all spelling errors—"I want to let the reader in on the spontaneity with which the letters were written"—gets in the way of ease of reading; explanations of proper names and casual references are not made in footnotes but in confusing and repetitious *précis*.

The Cheevers' marriage had a side that, long kept from the world, is now revealed fully here. For many years Cheever had lovers of both sexes, some momentary ("I am . . . tired of making love in motels to men and women I'll never see again"), some, like the actress Hope Lange, lasting *amours* ("I miss you but this isn't at all gloomy. You have a kind of brightness that seems to exclude nostalgia, soft music and greenish yearnings"). With a sort of pagan indifference to the object of his affections, he exulted in the sexuality of men and women, but in his more reflective moments always put a higher value on the latter. Excessive homosexual activity, he felt, resulted in a "loss of gravity" and rendered its practitioners "ungainly," though he did not know why this should be so. "Procreative nature is surely not that exacting and vindictive." In spite of this, his letters to his male partners contain more tenderness than goatish imaginings, and he always assures them of his love. He was, after all, well aware of how closely ardor and loathing can entwine. "When I said goodbye to my brother here last May I said that I had killed him in my novel. 'That's splendid, Joey,' he said, 'that's splendid,' and on that we parted."

Benjamin Cheever records that a "writer once said to me with some bitterness that my father had always managed to be in love with somebody," a choice of verb that brings the quality of the emotion into question. "There is a terrible sameness to the euphoria of alcohol and the euphoria of metaphor," Cheever wrote, and, one might add, a sameness to the euphoria of the feeling that leads one to lose, rather than find, oneself in another's body. Yet conventional categories quaver before these passionate outpourings of such quantity and intensity. Who can say what love is or isn't—the lover, the loved, some neutral party?—especially when the ground keeps shifting. "My claim to always be the lover and never the beloved is quite false," wrote John Cheever. Love laughs at lexicographers.

BY OUR CONTRIBUTORS

The Last Days of "The New Yorker,"
by Gigi Mahon. McGraw-Hill; 358 pages;
\$18.95.

TRIAL AND ERROR

“...The trouble with the Chamberlains in Fred Schepisi's *A Cry in the Dark* is that they don't grow in dramatic interest. . .”

I'VE HELD OFF REVIEWING FRED SCHEPISI's scrupulous and painful *A Cry in the Dark* because—try as I might—I couldn't warm up to it. The talented director of *The Chant of Jimmie Blacksmith*, *Plenty*, and *Roxanne* was born in Australia, and in this picture, working at home again after some years in America and England, he turns a harsh, censorious eye on his countrymen. Australia, in *A Cry in the Dark*, comes off as a rough, unhappy place—like America, only worse. The

was blood in the tent. A large search party was quickly organized, but the baby was never found.

At the inquest, the judge ruled the death an accident. But suggestive evidence subsequently appeared—Azaria's bloodstained clothes, discovered in a pile and apparently removed from her body by human hands; dried blood (or what seemed to be dried blood) in the Chamberlains' car. The Chamberlains, meanwhile, had provoked the indignation of

at the cricket field. Australia turned into a nation of wise guys and gossips. Fanned by the media, vile rumors spread—that the Chamberlains were cultists who had practiced ritual murder, that Azaria had been deformed and her parents had wanted to get rid of her, and so on. Outraged people stepped forward to defend the reputation of the dingo, as if accusing the dog called the national honor into question. The police reopened the case, and prosecutors in Darwin, using shaky forensic evidence, persuaded a jury to convict Lindy of murder.

The Chamberlains were victims of media sensationalism and prejudice. But victims or not, they are a strange, dicey pair to put at the center of a movie. To my eyes, at least, they are dim and unappealing. As Lindy, Meryl Streep wears a moplike black wig and witchy eyebrows that arch down toward the bridge of her nose. Streep coarsens her voice and purses her lips. She makes Lindy spiky, sarcastic, and perhaps too proud of her lucid habits of mind; Lindy is frightening when she coldly describes on television what a hungry dingo could do to a baby—her baby. Streep, clearly, decided that her integrity lay in making Lindy as difficult to like as possible, and Sam Neill, matching her, gives a performance almost masochistic in its devotion to Michael Chamberlain's mediocrity. Baffled by God's purpose in taking Azaria, Michael falls apart, but his spiritual crisis, though deeply felt, is weepy and inarticulate and timid.

Offended by every question that is put to her in or out of court, Lindy is a proud woman who will not conform to what other people expect, even when it makes sense to do so. Still, she's hardly guilty of murder, and neither is her husband. The point of the movie is that innocence comes in many forms; we should not judge by appearances or by media-based notions of appropriate behavior. Yet the problem with the Chamberlains is that they don't grow in dramatic interest as their troubles worsen. We are moviegoers, not jurors; even in the most serious movie, we're looking for pleasure and excitement, and after deciding that the Chamberlains have been slandered, we may still find them a trial to watch.

Schepisi, who worked on the screenplay



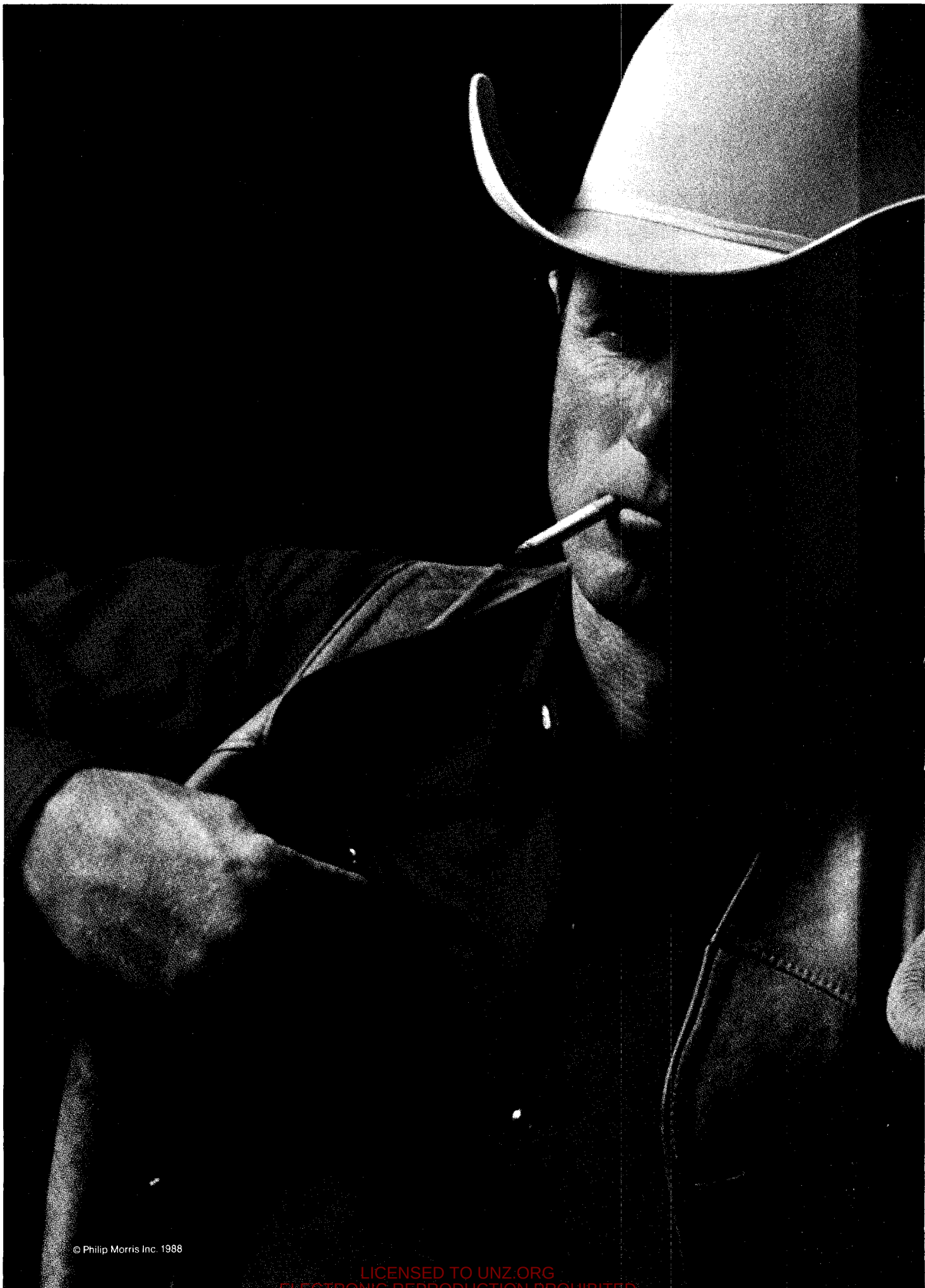
WHERE THE WILD THINGS ARE: Sam Neill and Meryl Streep.

movie stings. But is it a bum rap?

A Cry in the Dark is based on a murder trial that mesmerized Australia for months. In 1980, a woman named Lindy Chamberlain (Meryl Streep) visited the outback with her husband, Michael (Sam Neill), their two young sons, and their nine-week-old baby girl, Azaria. At the campgrounds near Ayers Rock—a huge natural formation (like our Monument Valley) that the aborigines regard as a sacred site—Lindy put Azaria to bed in a tent and then returned to Michael and two acquaintances standing at a barbecue grill about twenty feet away. As Schepisi tells the story, Lindy heard a cry, ran to the tent, and in the shadows saw a dingo—an Australian wild dog—come out through the flaps and run off into the darkness. Azaria was gone; there

the ladies and gents of the tabloid press, whose scandal-mongering habits produce maudlin ideas about how people should behave in a crisis. The Chamberlains were Seventh Day Adventists (Michael was a pastor in the church). Though grief-stricken in private, they spoke publicly of accepting God's will and of seeing Azaria at the Second Coming. They were naïve: Attempting to use the media to explain their faith, they appeared to be boasting of their serenity. Their piety might have been the only way to keep their feelings under control, but the media and the public despised them for not breaking down and crying.

Schepisi gives us dozens of short scenes in which all sorts of Australians react to coverage of the case—at home, in bars and restaurants, in fishing boats,



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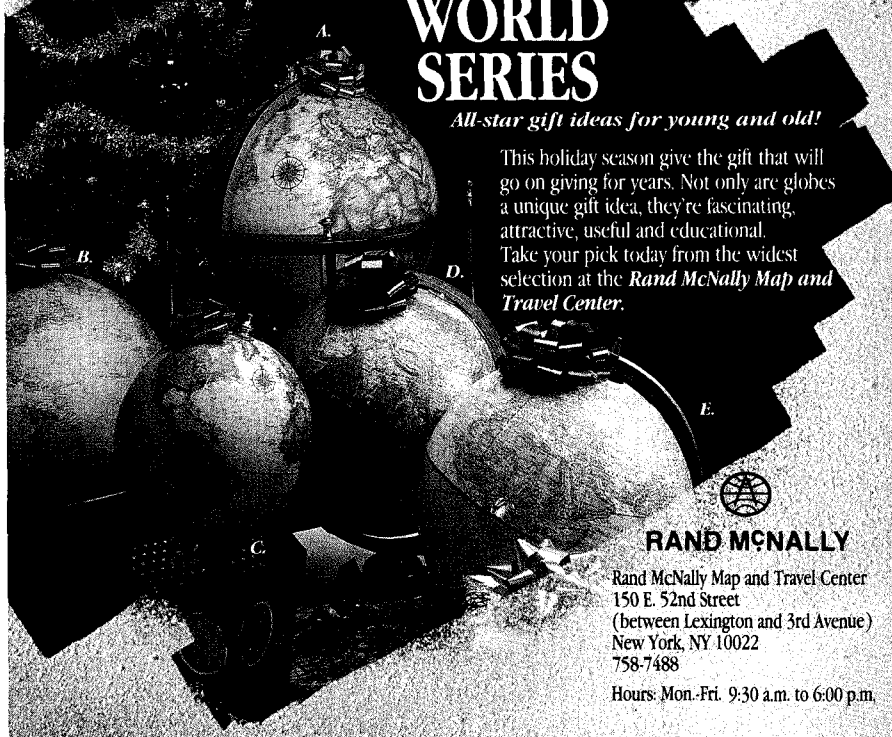
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with Robert Caswell (adapting John Bryson's book on the case, *Evil Angels*), exposes how a cell of doubt, fed by media-age derision, can develop into a rampant cancer of lies. Schepisi, however, goes in for a bit of mystification of his own. Trying to find something evocative in the mass of forensic detail, he photographs Ayers Rock with sweeping, eaglelike camera movements, accompanied by a *misterioso* humming on the soundtrack. He gives the site a touch of the uncanny. The rest of the movie has a swift, cutting anger—it's highly skilled. But there's a moralizing tone in it that's false.

We know from the beginning that Lindy can't be guilty—we've seen what happened, which puts us in an unearned position of moral one-upmanship in relation to the people responding to fragments of information on TV or in the newspapers. The Australians making jokes about Lindy come off as vindictive, but they're probably dealing with a baffling and grotesque event the way most of us would—as entertainment. Who hasn't, at one time or another, laughed at a heavily publicized case? I can't face the Steinberg trial, but I certainly enjoyed Mrs. Harris's messy love life.

And judging by appearances is an entirely normal human act, not some sign of moral retardation. The adversarial trial system, with its juries and complex rules of evidence, has evolved the way it has precisely to weed out or put in context the subjective judgments we all tend to make. Lurid rumors surround a great many murder cases; that's why selecting a jury (at least in this country) is such an excruciating process. A trial is supposed to exclude malice. If the legal system broke down in Australia, Schepisi doesn't emphasize the failure. Instead, one comes away from the movie with the feeling that the tabloids and the TV stations put Lindy in jail.

The Chamberlains are people of little imagination, and, if Schepisi is right, they never attained much insight into the sources of the hostility they evoked. This failure doesn't affect their innocence, of course, but I'm not sure that the public's initial distaste for them (later on, they found supporters) was purely an example of prejudice. Putting it brutally, if these two had ever read or thought about anything but the Bible, they might have found some better way of speaking and acting after Azaria died. There is something creepy about them. The movie argues that dislikable people deserve tolerance and respect, too, and we register the point, but it's a hollow victory for tolerance. If Schepisi had been less of a moralist and more of an artist, he would have discovered something else in the Chamberlains—depths in their suffering—and the whole issue of whether we liked them would have been beside the point. ■

THE BIG NINE

“...The phonograph has documented 75 years’ worth of changing attitudes toward Beethoven, from Nikisch (1913) to Hogwood...”

Beethoven symphonies, ANYONE? AS usual, they are all around us in concert halls and on records. Especially on records. Only compulsive collectors know how many performances have been issued in 1988 alone, and only a lunatic would listen to them all and tell you about it.

Just checking over the compact discs that have come into my hands in recent months, I counted nearly 75 releases: complete sets of all nine symphonies, single entries in ongoing cycles, reissues of historic interpretations, and an ever-increasing number of performances played on period instruments. Add the newcomers to hundreds of versions already available, and there has to be a Beethoven symphony tailored to suit every taste—not to mention many worthless readings that should never have been preserved at all.

If you listen to enough of these records—particularly to those made by some of the more independent-minded conductors from the past—it sometimes seems as if there were dozens of musicians named Beethoven writing symphonies in the early 1800s. Perhaps the illusion is inevitable. Given the evanescence of musical performance and the continuing demand for a composer whose music has never gone out of style, each generation has to re-invent Beethoven for itself, and every time, he comes out sounding different. By now, the phonograph has documented 75 years’ worth of changing attitudes toward the composer, beginning with Arthur Nikisch’s 1913 recording of the Fifth Symphony. Between the extremes of that high-romantic, ultra-elastic reading with the Berlin Philharmonic and Christopher Hogwood’s rigid 1988 re-creation of the “original” Fifth with his Academy of Ancient Music, one can savor a dizzy variety of alternative approaches.

Judging from the latest fashions in Beethoven performance, though, late-twentieth-century listeners want a more

homogenized product than their parents did. The preference today, apparently, is for interpretations scrubbed clean of personal excess, usually accompanied by heated assurances that the music will be played exactly as the composer intended. (Come to think of it, has any conductor, even the most outrageously opinionated, ever claimed anything else?) The run-

Riccardo Muti (Angel 49487), I wondered whether the average listener would even be able to tell them apart. Both conductors are cultured, precise musicians who have thought long and hard about Beethoven; both possess a fierce artistic integrity that often seems to verge on the moralistic; and both have magnificent orchestras at their disposal—I can think of none that play this music with more tonal sheen or technical skill than the Amsterdam Concertgebouw and the Philadelphia Orchestra.

Naturally, there are differences in niceties of structural definition as well as in overall emotional temperature, and connoisseurs can spend many profitable hours dissecting the fine points. In general, Haitink tends to be even more measured and restrained than Muti, who responds to the heroic scenarios of the *Eroica*, Fifth, and Ninth symphonies with considerable fire and dramatic tautness. The *Pastoral* brings out the best in each conductor—the beauty of instrumental detail in Haitink’s affectionate reading is breathtaking, and Muti’s typically shimmering blend of sonorities gives the notes exactly the sort of ecstatic spin the composer must have hoped for.

Although they offer no surprising new insights into the big nine, these two mainstream sets of Beethoven symphonies are so thoughtfully conceived, sensibly balanced, and superbly played that most listeners could probably live happily with either.

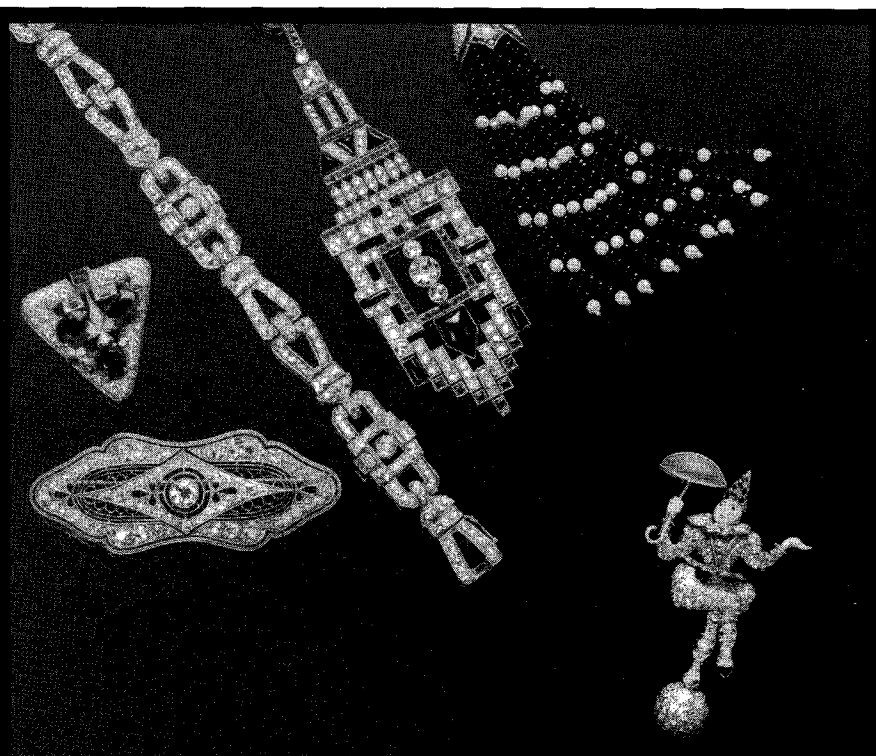
Ironically, a wider range of interpretive choices faces comparative shoppers in the market for authentic-instrument Beethoven, even though the movement is still young. The irony lies in the fact that the basic aim of all these earnest bands is to give us the “real” Beethoven in musically sound performances that he would have recognized. Christopher Hogwood has so far been the most articulate proponent of the period-instrument approach—verbally, at least. His chronological progress through the symphonies



DISC DELUGE: Nearly 75 Beethoven-symphony releases to choose from.

away success of the authentic-instrument crowd testifies to that trend, but one can also hear the same thinking at work in the high-tech recorded performances of such international podium personalities as Karajan, Abbado, Muti, Haitink, and Solti, star conductors who preside over our sleek, anything-is-possible modern symphony orchestras. Although they may have egos as giant-sized as their predecessors’—Furtwängler, Mengelberg, Toscanini, Stokowski, Walter, Klemperer, and the rest—today’s Beethoven conductors tend to be far less idiosyncratic as they painstakingly shape more conservative, streamlined, even self-effacing presentations.

While browsing through the two latest complete sets of the symphonies, led by Bernard Haitink (Philips 416 822) and



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for L'Oiseau Lyre has now reached No. 6 (421 416), but the performance is as dull and characterless as its predecessors.

The conductor tries to justify his bland, inert interpretations as an attempt to abandon "the 'maestro' concept of direction" that has clouded our view of these symphonies for so many years, and to show us "what the work is, not what we would, with hindsight, design or expect it to be." Fine-sounding words, but in practice they turn out to be a smoke screen disguising a tiny talent that has no aptitude for musical performance. What the commercial success of these dreary run-throughs really proves is that Hogwood is more of a glib huckster than a conductor, selling a fashionable bill of goods to people who apparently consider Beethoven a composer of innocuous background music.

Luckily, there are alternatives for ears that want the sound of the instruments Beethoven wrote for as well as a performance shaped by a forceful interpretive intelligence. The early-music bloc may have already produced its own polar Furtwängler-Toscanini personalities in conductors Frans Brüggen and Roger Norrington, and there is no reason open-minded listeners cannot enjoy both. Brüggen records with his Orchestra of the 18th Century during their concerts, and the group's latest entry in the Beethoven sweepstakes is the *Eroica* Symphony (Philips 422 052). It is an ardent, romantically shaped, even inflammatory reading with a heady improvisational feeling as the conductor urges the players to exploit the full coloristic range of their period instruments. The orchestra rises to the challenge, vividly illuminating what is, after all, a score that should still be an incendiary experience.

Conducting the London Classical Players, Norrington gets results that are no less exciting, although he is more literal about realizing every instruction written on the page—tempo and metronome markings, bowings, accents, dynamics, and so forth—and giving them a specific musical character. Then, like any great interpreter, Norrington follows his own instincts about the implications and practical application of the rules and lets his musical imagination soar. While Hogwood hides behind the score, Norrington rejoices in it—and in the communicative powers of his own musicianship. As his players tear into symphonies Nos. 2 and 8 (Angel 47698) or Nos. 1 and 6 (Angel 49746), these familiar scores suddenly seem renewed and radical once again. After such wonderful performances, it's impossible not to see Beethoven's inexhaustible symphonies in a fresh perspective, and hear them as Norrington hopes we will: as "a thrilling climax to the eighteenth century as well as fore-runners of high Romanticism."

Dance/Tobi Tobias

PULLING STRINGS

“...In the Salzburg marionette *Nutcracker* ballet, you get one kind of artifice imitating—and thus commenting on—another...”



WONDERWORKS: The dancing members of the Salzburg Marionette Theatre of Austria.

A GOOD PART OF THE AUDIENCE THAT filled Alice Tully Hall on Election Day for the Salzburg Marionette Theatre's version of *The Nutcracker* won't be eligible to vote until the twenty-first century. I wonder what those young eyes made of the performance. Unless you sat dead front and center, concentrating on the gently illuminated, minuscule stage picture was like doing fine embroidery by candlelight—hardly a diversion for a person with only one digit to his age.

Even assuming they were accessible, the visual wonders offered were not sufficiently different in type or superior in quality to compete with what kids get as their daily fare on TV. The virtue of the Salzburg wonders' being produced by human hands rather than by technology is one that few youngsters will care about (though they might if, say, the opening and closing segments of the show revealed the puppeteers at work). All told, it seems to me that the pleasures to be had from this venerable Austrian troupe are largely adult ones, related to perceiving the irony in the shifting borders of illusion and reality.

Consider this: In the “operas” (mostly Mozart's) that constitute the bulk of the group's repertory, the marionettes, moving to recorded music, act out the libretto. Playing the characters of the opera,

the animated dolls are a piquant alternative to live singers. In some cases they may even be less wooden than real singers, but at any rate they are not imitating them. The Salzburg *Nutcracker*, on the other hand, is presented as a ballet. The marionettes do not act out the scenario as if it were a story being told but dance it; manipulated by strings controlling their joints, they imitate what real ballet dancers do. Now, classical dancing is highly wrought artifice, and the ingeniously produced motion of marionettes an altogether different kind of artifice. So in a marionette ballet, you get one kind of artifice imitating—and thus commenting on—another.

The single most fascinating figure in this regard is the Sugar Plum Fairy. Recycled, I suspect, from a solo gig as Fokine's dying swan, the marionette has Pavlova's mournful, aristocratic face and tapering feet. Her impossibly long, slender legs and the tender curve of her calf muscles are not like any human performer's, though, but a highly stylized version of the dancer-ideal. The breathing quality of her arms in port de bras persuades you for a moment that she's alive, while her bourrées—a line of tiny steps on toe, like a string of seed pearls—are so tremulous, she seems to transcend what flesh-and-blood dancers can do. Animat-

ed by a quartet of master puppeteers, she dances with more subtle articulation than the other marionettes; is this not the distinction between a real ballerina and her sisters in the corps? If anything makes this Sugar Plum just a doll, it's not the lack of a soul—at fleeting instants she seems to own one—but the absence in her dancing of the effort to overcome gravity, the weight mortal ballerinas labor all their lives to conceal.

There are other elements to marvel at in the Salzburg *Nutcracker*. A clear and correct distinction is made between the ballet's first and second acts; Victorian domesticity opens up to freewheeling fantasy, and the cozy, claustrophobic Biedermeier interior is transformed accordingly into a haunting, unbounded snowscape that is all shadows and scudding clouds.

The large cast of puppet players is individually characterized in face, figure, and gait: potbellied burghers, a buxom, waddling nanny, an overexcited lapdog. Young Clara, upon whose dreams the ballet is built, has a spun-sugar fragility; her obstreperous kid brother is a sturdy redhead with an arrogant stride. The enigmatic Drosselmeier is the best of all, with his bare, exquisitely sculpted skull, piercing gaze, gaunt body, and hypersensitive fingers. Ascetic, hypnotizing, he's Antony Tudor to the life.

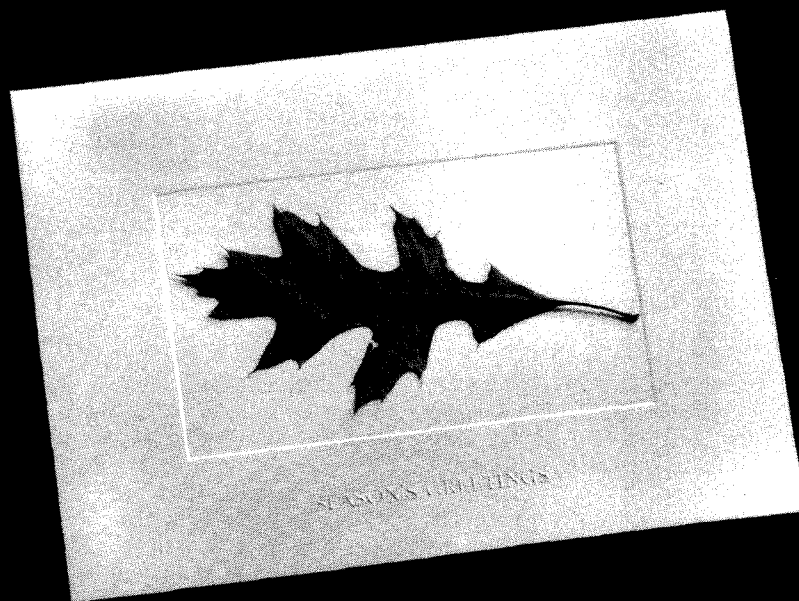
THE **Moscow Classical Ballet**, WHICH RECENTLY played Boston on its nine-city American tour, proposes itself as the “third force” in the Soviet dance hierarchy, after the Kirov and the Bolshoi. Founded in 1966 to explore “experimental” choreography, it now purveys the classics as well. Sad to say, it does not bring us heartening news about the state of Soviet dance-making or convince us of a pervasive soundness in Soviet dance training.

The troupe's prime offering was a full-length *Swan Lake*, co-produced by a British presenting organization (the Brits provided the glitz-on-the-cheap designs). MCB's directors, Vladimir Vasiliov and Natalia Kasatkina—both ex-Bolshoi—masterminded the choreography, with wise intentions and muddled results. Appalled, no doubt, by the damage Grigorovich has done, meddling with the nine-



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teenth-century classics at the Bolshoi, they've attempted to look back to earlier versions. They've drawn a bit from the very first, failed, *Swan Lake* (Moscow, 1877), a substantial amount from the Ur-source—Petipa and Ivanov, St. Petersburg, 1895—and incorporated subsequent Muscovite revisions by Gorsky and Messerer, to say nothing of their own ideas. They're not able to reconcile these motley resources, but throughout the production one senses their desire to restore to the ballet its rightful dramatic intensity and spiritual symbolism.

The mixed-repertory program, which committed atrocities such as serving up the codas (only) of five showpiece pas de deux, also contained a hefty chunk of the directors' 1971 *Creation of the World*, a piece of puerile humor whose only distinction appears to be that its original Adam was Baryshnikov. The same bill bore the burden of two *Kama Sutra*-style pas de deux: one from *Spartacus*, for Alla Khaniashvili, a handsome, big-boned woman of limited gifts, the other from Béjart's *Romeo and Juliet*, which gave us a glimpse, after all these years, of the once-incomparable Ekaterina Maximova. (The fluidity's gone, but not the phrasing, not the radiance.) Both women were borrowed from the Bolshoi, with reason. The company's resident prima, Galina Shlyapina, dances the white acts of *Swan Lake* like a bird of prey and the black act like a traffic accident; Tatiana Paly, the best of the other women, is little more than an efficient and pleasing soloist.

With a corps de ballet that fails to cohere, the troupe might be written off as a curiosity—if it didn't happen to have two young men who would be distinctive even in a first-rank company, Soviet or American. Just twenty, Vladimir Malakhov is a stripling with preternaturally long limbs and supple joints. His dancing is lyrical and uncluttered, full of innocent grace. He has a beautiful sense of line and a gentle, soaring grand jeté that is purity itself. His acting is only dutiful, but at this point you don't need to have him play someone else; it's enough to see him growing—unawares, but nonetheless surely—from adolescent to noble prince.

Ilgiz Galimullin has more stage smarts than his colleague, but then he's four years older and a different type—a compactly built virtuoso. His dark good looks, his magnetism, and the impassioned ferocity of his attack bring to mind legendary fireballs like Villella, but the moment he's launched into the air, he becomes calm, soft, and spacious; the combination is unique. Discovering these two remarkable dancers in a single evening, I felt the ingenuous joy with which Miranda exclaims, "O brave new world, that has such people in't!"

Television/John Leonard

REBELS WITH A CAUSE

“...If the politics of HBO's *A Dangerous Life* are exciting, they are also exacting. It's not Imelda's shoes; it's the guilt...”

IT WAS A LOVELY REVOLUTION, IN THE Philippines, in February 1986, a kind of fairy tale. The Princess Bride, Corazon Aquino, wore yellow, and so did almost everybody else, except the soldiers and the tanks. The Wicked Ruler, Ferdinand, and his Dragon Lady, Imelda, left their kingdom in an American helicopter in disgrace. The Fairy Godfather, Cardinal Jaime Sin, looking a lot like a Buddhist monk or a levitating Hasid or a Sufi dervish, seemed to dance on air. I'm sorry I wasn't there and am immensely grateful to HBO and the Australian Broadcasting Corporation for staging the whole thing all over again so sumptuously.

A Dangerous Life (November 27, 28, and 29; 8 to 10 P.M.; HBO) devotes six hours over three nights to the rise of Cory Aquino and the fall of Ferdinand and Imelda Marcos. The silly title is probably intended to remind us of *The Year of Living Dangerously*. (David Williamson wrote both screenplays.) An even sillier love story, involving an American television reporter (Gary Busey), his estranged photojournalist wife (Rebecca Gilling), and his martyred Filipino mistress (Dina Bonnevie), borrows shamelessly from *Under Fire* and *Salvador*, as if to say that all these little revolutions look alike—in Jakarta, Managua, or Manila—and need some sex among the danger junkies to pep them up.

But what happened in the Philippines didn't look like any other revolution, except perhaps the one in Portugal in 1974, in which young women planted flowers in the barrels of the soldiers' guns. Iconography is crucial to a revolution, especially for the newsreels in our heads, the symbolic politics. This has been a century of bloody flags of red or black or brown. What amazed in the Philippines was that there was so little blood on the yellow blouses of the Aquino loyalists after Marcos tried to tough out a fraudulent election count. And what astounds in *A Dangerous Life* is its fidelity to this color and motion, this national disobedience, this passionate and almost mystical identification of a people with the sing-song-speaking widow of the murdered Ninoy.

For one thing, the actors more than resemble their prototypes; they embody



ONCE UPON A CRIME: Ruben Rustia and Tessie Tomas as the Marcoses.

and augment them. As Marcos, Ruben Rustia isn't merely thuggish. He is as complicated as the caudillo in Garcia Marquez's *Autumn of the Patriarch*; he hallucinates himself. As Imelda, Tessie Tomas is a perfect confusion of charm and malice, of perverted sentimentality and loony imperial airs. And Laurice Guillen looks, walks, and talks so exactly like Corazon Aquino that I couldn't distinguish between them. Only when it occurred to me, at the end of the movie, that Tip O'Neill would not have come out of retirement just for HBO did I realize that I was seeing, for the first time in six hours, the *real* Cory address an actual joint session of the U.S. Congress.

Likewise possessed by their historical roles—gleaming, consumed—are Rolando Tinio as Cardinal Sin, who encouraged the rebellion on the radio, and Joonee Gamboa as defense minister Juan Ponce Enrile, who, like A. M. Rosenthal of the *Times*, so woefully underestimated Cory's resourcefulness. They whirl in the blur of action, as if the camera trailed scarves. The camera, in fact, is so suited for this sort of action—sporadic, elastic, gathering; now clumsy and particular-

ized, then, suddenly, massive, hymnal, abstract—that you wonder how there ever could have been any revolutions before there were movies.

If the politics of *A Dangerous Life* are exciting, they are also exacting. We're not only on hand for the assassination of Ninoy Aquino, the whitewash of Marcos, the disaffection of elements of the army, and the election campaign—plus, of course, jeepneys, cockfights, and seedy Manila nightlife—we also see our own government playing footsie with the tin pot and the sexpot. In exchange for military bases, we let Ferdy and Imelda corrupt the courts, the army, and the schools; steal elections; jail and torture political opponents; give away the economy to relatives and cronies; loot the treasury of billions. And then, as in Iran and Nicaragua, we were surprised.

If I take this personally, it's because I was there nine years before the revolution and its publicity—a yogurt-faced Am/Spec among the cinnamon people. I was actually asked to eat a meal worth more than the annual wage of an average Filipino. And everywhere I lectured, followed by a Marcos apparatchik in a pow-

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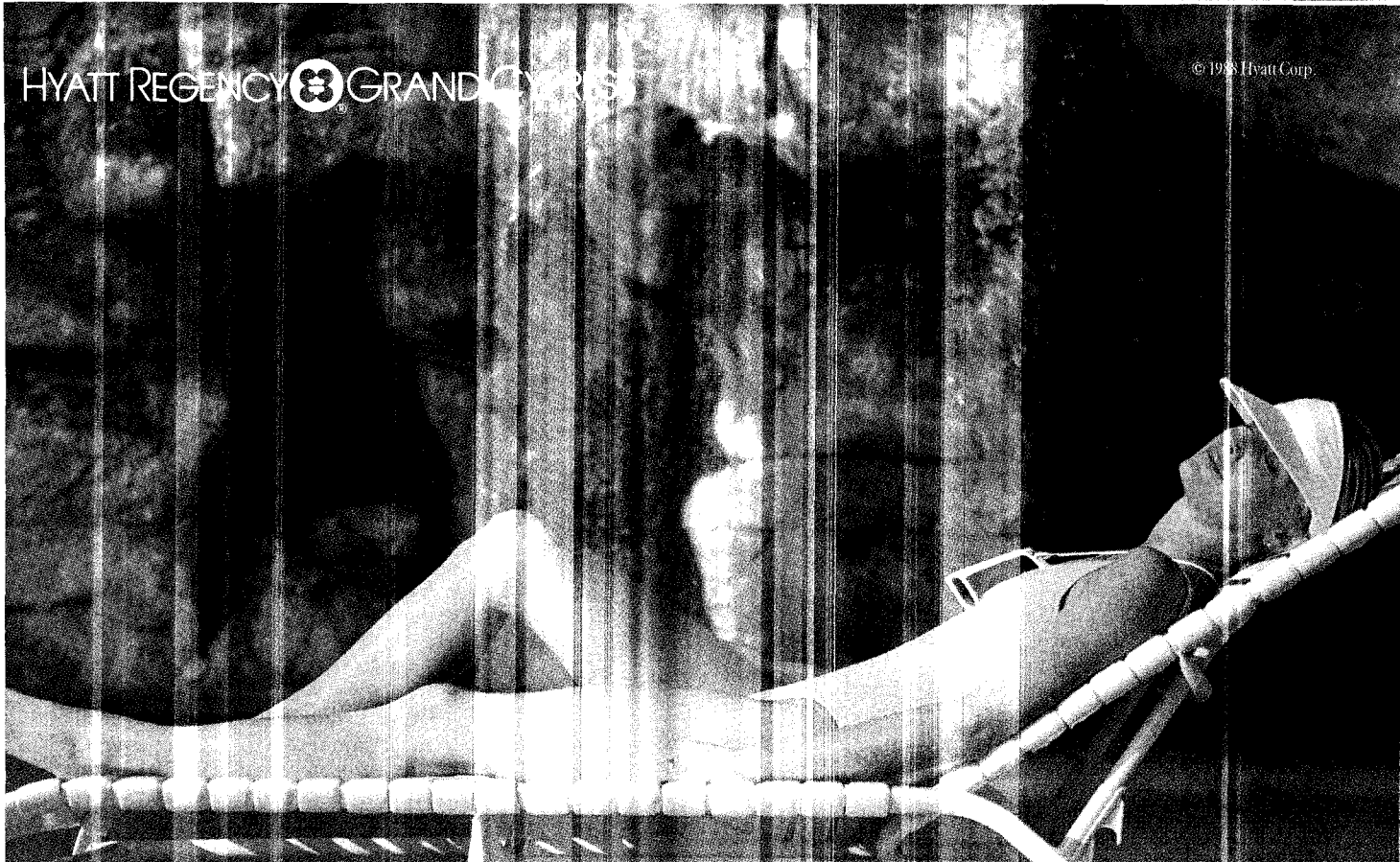
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der-blue jumpsuit, strangers pressed upon me slips of paper on which were scribbled the names of political prisoners. By such accidents of time and place, we find ourselves rooting for certain countries. There seemed to me, besides, a special shame attached to our behavior in the Philippines. The archipelago, a spoil of the war with Spain, was *our* colonial baby. We made it speak our language; it came to hate us in English as well as Tagalog. It's not the shoes; it's the *guilt*.

TAKE A LOOK AT THE TWO-HOUR "PREVIEW" of **Almost Grown** (Sunday, November 27; 9 to 11 P.M.; CBS). On the face of it, it seems ridiculous. We are supposed to watch Eve Gordon and Timothy Daly grow up, every week, from the sixties to the seventies to the eighties; from high-school courtship to hippie marriage to divorce and joint custody of their pregnant daughter, Ocean Helman—all of it choreographed to the popular music of their special moments. It's not just that they can't live their lives without, for instance, Chuck Berry or the Rolling Stones; it's that the music, soppy, whimsical, or violent, does the living, and real life is merely mimicry, chorus, used emotions.

It took me half an hour to get accustomed to the script, by David Chase and Lawrence Konner, which seemed to wander witlessly among references to everything from *Juliet of the Spirits* to the Cuban missile crisis. Then its ironies sneaked up on me: "I'm looking at a man who kissed me for twenty years, and I'm looking at . . . a *hitchhiker*." Imagine *Peggy Sue Got Married*, but also imagine *Mary Hartman, Mary Hartman*, as if a traumatized, therapized, and commercialized television culture were speaking to us from the cavities in our teeth, as if every silly thing we'd ever done or thought was still floating around like signals in the galactic waste, waiting for radio telescopes. Gordon and Daly are attractively confused, and Ocean Helman is a scary child of their chaotic feelings, their bewilderment. *Almost Grown* debuts officially on Monday the 28th, and I'll be there.

MICHAEL GROSS, WHO IS THE KINDLY, PBS-producing sixties father of the Michael J. Fox Reaganaut on *Family Ties*, and David Soul, who used to be the blond half of *Starsky and Hutch*, team up against typecasting in *In the Line of Duty: The F.B.I. Murders* (Sunday, November 27; 9 to 11 P.M.; NBC) as a pair of bank-robbing, women-abusing, ugly-faced, cold-blooded killers who waste most of a federal law-enforcement agency in the Greater Miami area just for the mindless fun of it. I can't think of much reason for watching this one, based on a true-life massacre, unless you're into arbitrary role reversal or you want to see Doug Sheehan and Ronny Cox get hurt.



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Art/Kay Larson IN FROM THE COAST

“...Bay Area painter David Park is an artist who should not be forgotten. William Wiley is a San Francisco renegade...”

DISTANT BY 30 YEARS AND THE WIDTH OF a continent, **David Park** (1911–1960) is a surprising but welcome choice for the sort of meditative small exhibition that has almost vanished from modish New York art museums. Once you have recovered from the novelty of a Whitney show that is about art instead of fame, you can begin to appreciate the warmth and generosity of this painter's painter, who loved the small pleasures of looking, which were made larger by his improvisational courage.

Park was the Bay Area's Fairfield Porter—briefly an Abstract Expressionist who quickly returned to the figure. Forever changed by the expansive scale of abstraction, he was nevertheless determined to settle down among the classic truths of the studio. Park grew up in Boston and left for the West Coast at seventeen, ready to be a committed artist. In the thirties, he made several trips between coasts, absorbing the Social Realist influences of Diego Rivera and the mural painters, before landing a teaching job at the California School of Fine Arts, in 1945. He was joined there by Elmer Bischoff, Hassel Smith, and Clyfford Still, whose towering persona launched abstraction in the Bay Area. Curator Richard Armstrong claims, however, that Park was more affected by Robert Motherwell, whose influence was as fleeting as it was intense: In 1949, Park hauled most of his abstract paintings to the city dump.

It is hard to reconstruct the intensity of Park's dilemma. Since the show covers only his last, full decade, you can't tell that the problem facing him earlier was authenticity: How much of Still's and Motherwell's imported attitude should he absorb? After his bout with abstraction, Park turned to a warm, responsive—you could even say humanist—form of description that to my eye seems to have a large component of Matisse in it. His student, Richard Diebenkorn, took an alternate route, into romantic abstraction, one that the Modern explores this month in a show of his drawings.

It's easier now to overlook what might have seemed quaint about Park's painting at the time. He was heavily indebted

to Cubism (who wasn't?). He was too fond of the fashionably murky colors—avocados, earth browns, burnt reds—that plagued his decade. There are any number of clichés here, most of them capable of pinning him to his place and time. He was not a great conceptual innovator. On the other hand, in 1988 we can see around us the results of emphasizing in-



ALL RELATIVE: Park's *Mother-in-Law*, 1954–1955.

novation over honest observation—art careers that are increasingly about positioning. Park's very innocence is wonderful and immeasurably refreshing.

Park, who lived and worked in a more contained and less pressurized art community, is a representative of simpler and more sincere times. One of the best things about him is an unexpected sense of humor, which subtly enlivens the red shadows and daisy hat of *Mother-in-Law*, a painting that is charming because of its seat-of-the-pants innovations but also because there is a deft character insight, a momentary sense of experience lived. The personality of the sitter announces itself, but so does the artist's. Strangely enough, this personable warmth appears even in the abbreviated *Brush and Comb*, of 1956, a picture virtually as simple as

Manet's lovely bunch of asparagus. In his grander work, Park flooded his scenes with light—often beach light, often back light, and always as fierce as real Bay Area luminosity. His wit, however, is always there to be savored.

There is no reason for this exhibition except that there hasn't been one at a major museum since his death, and this is an artist who should not be forgotten. Park's struggle for authenticity took a different form than it might have in our age of advancing conceptualist irony, but it took as much courage then as it would now to go against the tide. Perhaps he was “minor”—you can make the same argument about Porter—but both he and Porter were loved for the gentility and grace of their solutions to painting. (945 Madison Avenue, at 75th Street; through January 15.)

William Wiley, BUCCANEER-PAINTER and punster, has kept a lower profile in New York than his talent deserves. With his first show at Protetch Gallery, he may correct that error. Wiley has always stood on his own, an unclassifiable renegade with a sense of humor. In San Francisco, where he lives, his independence has made him one of the city's leading figures. In New York, which is hyperconscious of history, Wiley has been hard to place and often overlooked. The Whitney put him in a Biennial a few years back, and his presence was welcome.

This show is classic Wiley. In four large paintings, areas of densely lurid color, looking as vaguely voluptuous as Jupiter's ammonia rain clouds, swirl around a central gray core filled with puns and scribbled drawings. The effect is like the leap into color in *The Wizard of Oz*, but in reverse. Switching from passionate chromatic indulgence, Wiley turns to the cerebral side of his personality. He is not a conceptualist—his relationship to painting is too intuitive and expressive. He hasn't so much plotted out these pictures as improvised them in the systematic manner of a stand-up comedian.

Wiley is a literary painter in the best sense: someone whose faculties as a thinker, writer, and reader have penetrat-

ed his consciousness and spilled out into the graphic center of his canvases. But he is also a sensualist, as he makes clear in drawings that have no subject at all except the lyrical ebb and flow of pigments. Rather than falsely limiting one of these dualisms—the thinking artist or the passionate one—Wiley makes space for both. He represents the hot side of intellectual painting, just as Jasper Johns represents the cool. (560 Broadway; through December 3.)

Thomas Nozkowski HAS POPULATED HIS small canvases at the Diane Brown Gallery with commas, blobs, and other biomorphisms that successfully look surreal (without the capital S). They hang in a dense, colored space that has been worked over by the artist until its abraded surfaces acquire an antique nostalgia.

Nozkowski, who makes his living as the production director for *Mad* magazine, has shown in New York for more than a decade. He nevertheless fits comfortably into a group of more-or-less younger artists who have eagerly reconstituted the look of Surrealism (with a capital S) minus its heavy ideological burden. They hope to recapture some of the mysterious mood of dislocation and otherworldliness advocated, but not always achieved, by the André Breton crowd. Nozkowski has wisely eliminated complications from these elemental small canvases. Within their colored atmospheres float vaguely modernist, protozoalike shapes seemingly lighter than air. (560 Broadway; through November 26.)

In brief: SWAMPS ARE **David Bates** COUNTRY, and he handles them well, despite a tendency to overdramatize their decaying, gaseous melancholy. His latest paintings, which concern themselves with hunter and hunted (storks, snakes, and frogs, for instance), are as overwrought as some of Faulkner's language, yet occasionally as observant. What I like best, I suppose, is Bates's gift for creating light, which is so well described it can be isolated by season and hour. As baroque as the rest of the picture may be, the light anchors it in a real place and time. (Charles Cowles, 420 West Broadway; through November 26.) . . . **Mark Innerst** has done well for himself with miniaturized landscapes aglow with a more-than-natural radiance. Now he has also applied this intense focus to the cityscape, including the Pan Am building and several Manhattan canyons lit by the afternoon sun. Innerst can make the commonplace seem rich, though he is also good when he loosens up, as he demonstrates in some outgoing flower drawings. (Curt Marcus, 578 Broadway; through November 26.)

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Theater/John Simon

THE FARCE THAT LAUNCHED A DOZEN QUIPS

“...Neil Simon’s *Rumors*? First act, intermittently amusing; second act, from hunger. Shaw is entertaining, brainy, and heady...”

WITH *Rumors*, NEIL SIMON ABANDONS hagiography (or, as he would call it, autobiography) to revert to his forte: slam-bang farce. Charlie Brock, a deputy mayor of New York, and his wife, Myra, are giving themselves a tenth-anniversary party to which come their best friends: their lawyer and his lawyer wife, their stockbroker and his club-woman wife, their analyst and his school-principal wife, their politician friend and his silly-

doubtedly be quoted by my colleagues.

Now, if my colleagues have good taste, they’ll have to quote a few of those same twelve gags I might quote. Then, because my column comes out later, I will be telling you something you already know—which is what keeps happening to various characters in *Rumors* and putting egg on their faces—so I know I must desist. Or my colleagues may accidentally alight on the five or six (out of the aforemen-

much funnier than *Rumors*. It is not merely because some of those authors wrote before Simon; Kaufman and Hart, for instance, also wrote before and were no funnier. I guess the reason is that those writers, probably because they were European, did not feel the need to talk down to their public but could assume that it would get less-drawn-out and subtler jokes readily enough. Furthermore, they were not hamstrung by our travesty of a democracy in which one may not tread on any group’s toes, which is too much to ask from either an elephant or a genuine farceur. Finally, they may all have been better writers than Neil Simon.

For the record, Ron Leibman, Jessica Walter, and Mark Nelson come off best in the cast, the badly overdirected Christine Baranski and the not very talented Lisa Banes worst. The others fall somewhere in between. Tony Straiges’s décor is delightful; Joseph G. Aulisi’s costuming, routine. Gene Saks’s direction is funny, but unduly frantic and vulgar. The play? First act, intermittently amusing; second act, from hunger. You could get it all on TV, except that no lens is wide-angled enough for five sets of simultaneously slamming doors.



FARCEURS: Joyce Van Patten, Andre Gregory, Leibman, Walter, Baranski in *Rumors*.

bitch wife—all more or less interchangeable ciphers. The only reason their physician isn’t there is so he can be at *Phantom of the Opera* and provide easy laughs as he is beeped away from his show when various emergencies arise.

The first and seminal emergency is that Myra seems to have left Charlie, that the servants have cooked nothing and have gone home, that Charlie has taken a few Valiums and tried to shoot himself but only nicked his ear before passing out. At this point I must stop. I could either tell you more plot, but the plot is mechanistic and contrived, as it usually is in farce, only this one’s armature sticks out like the ribs of a starving cow. Or else I could quote you some of the one-liners that whoosh around the stage. But there is danger in that: Only a dozen or so are really funny, and some of those will un-

tioned twelve) that I did not quote, which would be unfair to Neil Simon: Together, we shall have given away his entire play.

Or my colleagues may have the bad taste to choose to quote some other, less funny, lines. In that case, two things may happen. Either the public will think their quoted lines funnier than mine, in which case I’ll be accused of trying to sabotage Neil by deliberately picking his less-good lines; or the public will think my quotations funnier than those of my colleagues, in which case I will make them look like asses, and why should I do their work for them?

The only safe and fair course, therefore, is: no more plot and no quotations. What I really want to do, in any case, is figure out why a farce by Feydeau or Courteline, by Nestroy or Boucicault, by Michael Frayn or Tom Stoppard, is so

THE CHARGE OF INSUBSTANTIALLY HAS been leveled at *The Devil’s Disciple* by the excellent Frank Rich, who backed up his scorn with a disparaging comment from the eminent critic and Shavian Eric Bentley. Shakespeare was pleased to call one of his finest comedies an “insubstantial pageant,” and in the substantiality sweepstakes, *The Importance of Being Earnest*, the funniest play in English, will not win any prizes. True, in his later comedies, Shaw was both better and more substantial than in this 1896 work, in which he was content to stand all the conventions of melodrama on their brainless heads. What emerged is always genuinely entertaining and, in the last act, both brainy and heady.

I do, however, agree, sort of, with Bentley’s words as quoted by Rich: “The dialogue of the first two acts might almost have been written by anybody.” A number of people could have almost written it; it took Shaw, though, to write it. And if Michael Holroyd is, as I believe, right in

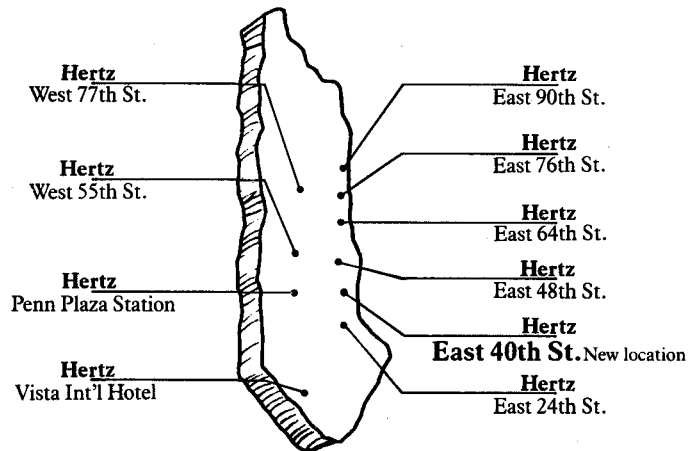
his splendid new Shaw biography, *The Devil's Disciple* is "a religious melodrama advocating seriousness of instinct," which may not be so insubstantial, after all. But Stephen Porter's staging may emphasize the play's slicker aspects at the expense of what could be greater depth in its hero, Dick Dudgeon, the self-proclaimed diabolist, who chooses to go to the gallows for another man for no reason he can explain.

Shaw was taking off *A Tale of Two Cities*, and his Richard, acting in a low rather than a high dudgeon, is a cartoon Sydney Carton, but a thinking man's cartoon: antiromantic, witty, "standing by the law of [his] own nature . . . gallows or no gallows." He acts neither out of affection for Judith Anderson's pastor husband, whom the redcoats mistake him for, nor out of love for Judith, who by now is swooning over him: "When we want to read of the deeds done for love," Shaw writes in the preface, "whither do we turn? To the murder column; and there we are rarely disappointed."

My disappointments here are only three. The good Rosemary Murphy is too blatant as Dick's mean mother; Bill Moor, not one of my favorite actors, cannot manage even a British accent as Major Swindon, let alone anything else. Worst of all, there is no crowd of townsfolk, whose fickleness is one of the play's themes. Those who have reprehended Dick end up carrying him on their shoulders: "They're coming. They want you" is the play's now-cut last line. It is a stupid rule of Actors' Equity not to allow the casting of drama students as crowds for a token fee; that is the only way such a play could be afforded nowadays, to everyone's benefit, including the walk-ons'.

Philip Bosco, perhaps a mite too corpulent for "Gentlemanly Johnny" Burgoyne, gives yet another of his irresistibly flavorful Shavian performances, his eyes scattering irony, his strangled voice sounding as if exhausted from always being right. A perfect Shavian raisonneur, Bosco is the rare actor who can make common sense visible. As Dick, the charming Victor Garber is comic effervescence itself, yet marvelously restrained when that is needed: a dashing performance that undercuts its own dashingness—dashingly. Cast against type, with his ominously twangy voice and bodkin gaze, Remak Ramsay nevertheless sturdily conveys pastoral goodness. Fond as I am of Roxanne Hart, I don't think she gets everything out of Judith; she is even—horrors!—a shade matronly. Still, no big harm here; and there are nice bits by Paul Ukena Jr., Marguerite Kelly, and a slightly overripe Adam LeFevre as Christy; also good, simple sets and costumes by Zack Brown. I only wish *The Devil's Disciple* were longer—it actually understates its welcome.

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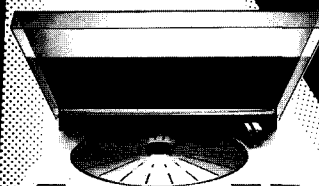
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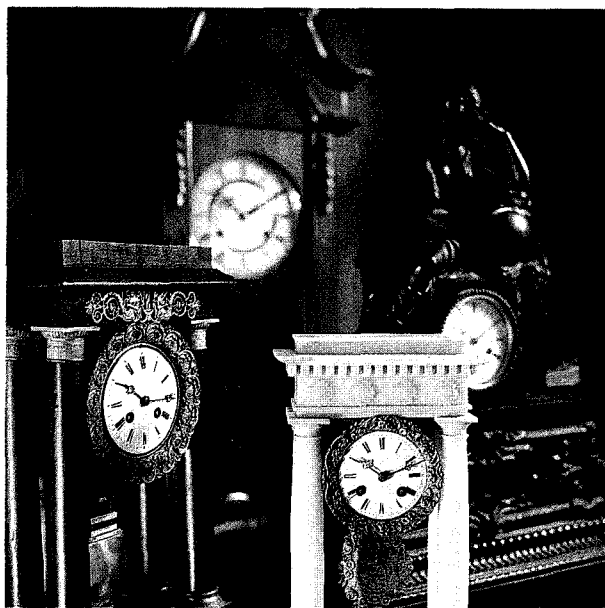
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And we're talking about *good* antiques—some very fine. Not junk, not flea-market—the Americana in this area's best shops is often amazingly like what you see in Manhattan's best. Maybe not as polished—but surely not as pricey. After all, a dealer who pays \$200 or \$300 in rent can do more for you than one who forks out ten times as much and faces other sky-high expenses as well.

The valley towns are hardy, rustic, friendly places, and the river vistas are delightful, even in the somber chill of late fall. One guarantee: The stretch of road going northwest from Port Jervis has a three-mile drive high above the river as spectacular as any in the East. Even if you fail to make a buy, you will get your money's worth from the view.

Almost all the antiques dealers are open through the winter (a few only on weekends), although some do close for a

bank to Stroudsburg (42 miles).

PORT JERVIS (POPULATION, 9,000) IS A rawboned country town a little down on its luck, but its 1890 redbrick railroad station and some classic Victorian houses on Main Street will catch an antiquer's eye. **The Tri-State Auction Service** (at the Tri-State Stripping Company), at 4 South Street, is the antiquing stop in town. Owner Alexander Batista specializes in American Victorian furniture as well as mission oak—the squarish, heavy furniture made by Gustav Stickley, his family, and many imitators, circa 1900, and much coveted now.

A leaded-glass bookcase, four feet high by three feet wide, designed by Harvey Elias (a Stickley employee), was priced at \$6,500—a far cry from the higher prices paid for similar items last summer at auctions in New York. Even more appealing

month at a time. Hours vary, so be sure to call ahead. And—a bonus—the dining and overnight accommodations in the valley can be fine. The small inns and B & Bs are especially nice.

Here's a suggested tour from New York to Port Jervis: Travel via the New York State Thruway (Route 87) to Harriman, then go north on New Jersey 17, and finally take I-84 west—some 86 miles in all. From Port Jervis, you have some choices. A few days ago, I went upriver to Narrowsburg (31 miles), made a couple of short side trips, then headed back to Port Jervis. From there, I continued south along the west

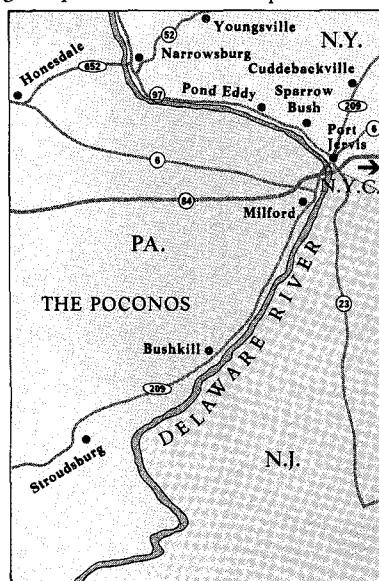
was a six-foot oak railroad-stationmaster's desk with a slant top (1870). The estimate was \$1,000 to \$1,200—a very good deal. The number is 914-856-7373.

Tri-State's auctions are held by Batista at the **Wine and Roses** restaurant, a half-mile east of town on U.S. 6 (914-856-4030). There will be a sale on Sunday, January 8, of mostly Victorian furniture, and a mission-oak and American-art-pottery sale February 11.

ABOUT TWO MILES NORTH ON ROUTE 97, Sparrow Bush, strung along the river hillside, is a most unlikely place for **Shinglekill Antiques**. Co-owner Vincent Shield's store, on Main Street, has some of the best antique clocks anywhere. The other day, there were four wooden-works grandfather clocks made by Silas Hoadley, Seth Thomas, Riley Whiting, and Eli Terry—the foremost clock-makers from 1790 to 1820. The Seth Thomas, with a fine hand-grained case (hand-painted to simulate wood grain), was \$8,000; the others were about \$2,000 each—again, far less than some auction prices and well below many city dealers' prices. Among other pieces was a French mantel clock, circa 1870, with lead-crystal beveled glass on four sides and a brass frame (a "crystal regulator" model), for \$700 (as opposed to \$950 in the catalogue of a leading dealer in Philadelphia). Shinglekill's phone number is 914-856-7024.

A few doors away, **Tunney's Antique Lamp Shop** (914-856-5763) offers a small but good selection of Victorian lamps. For instance, an eye-catching 1890 kerosene hanging lamp with a hand-painted Bristol-glass dome was \$650.

ABOUT THREE MILES farther north on 97, you climb to the striking views I mentioned. At the very top, the **Hawk's Nest Restaurant** has huge glass windows overlooking the Delaware River hundreds of feet be-



low. At least have coffee or a sandwich. It's like a lookout stop in the Rockies.

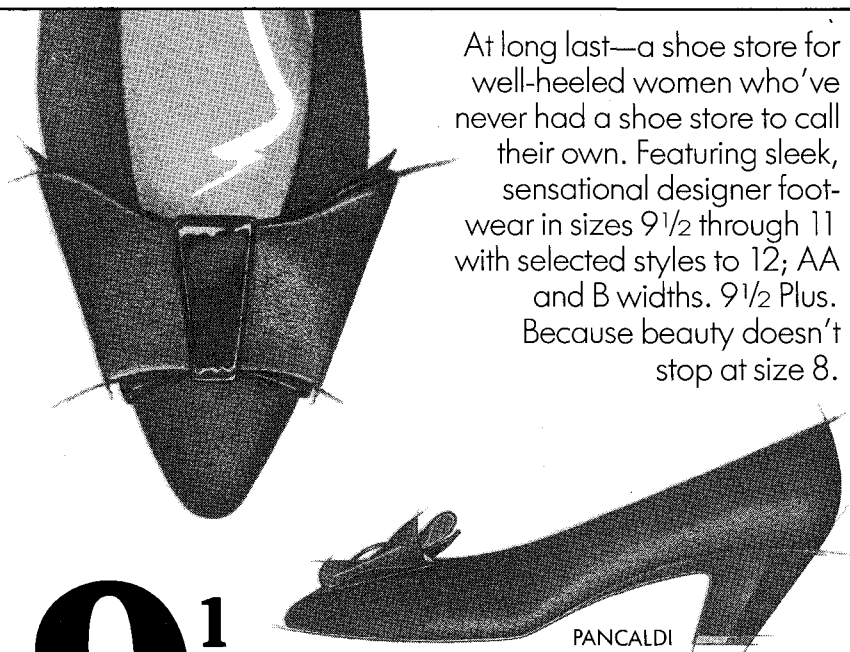
Upriver at Pond Eddy, **Anthony S. Werneke Antiques**, located in a former general store above the road, is another surprise—its eighteenth-century American furniture is very impressive. When I stopped the other day, Werneke was off at an antiques show, but one outstanding piece on display was a gorgeous Chipendale chest of drawers (1775) from Philadelphia for \$8,900. It had a lovely, rich wood patina—57th Street-quality; there were also some fine corner cupboards from the 1700s and a four-poster bed with seven-foot posts. Werneke owns the **Orchard Inn**, a country dining place in Glen Spey, about two miles north of Pond Eddy on Route 97. The number for the shop is 914-856-1037, and you can reach the inn at 914-856-8300.

Another shop to explore on the way to Narrowsburg is **Tusten Mountain Antiques**. From Pond Eddy, drive five miles north on 97, then turn right at the yellow-and-red arrow sign and continue for a mile and a half. Tusten Mountain is a good searcher's shop where you'll find a whole range of antiques (914-252-3379). When you get to Narrowsburg, you have a choice: You can take Route 52 northeast as far as Youngsville, stopping at a few dealers in towns along the way, or you can head west over the Delaware on 652 to U.S. 6 and explore the half-dozen shops in Honesdale, Pennsylvania.

YET ANOTHER SIDE TRIP—A SHORT ONE—begins back at Port Jervis. If you like off-beat antiques shops, take Route 209 north about eight miles to Cuddebackville. Just over the Neversink River, you will see the sign **B. J. ANTIQUES**. Here, in her home, Betty Joan Hulse has a jumble of "small" (tabletop antiques), mostly under \$100 (914-754-8417).

But there is some nice American art pottery at \$200 to \$300 and a few oldies, such as a 31-inch-long pewter tray with simple lines (1823) for \$2,500. And in the backyard furniture barn, there is a lot of good stuff—including a handsome Empire butler's desk (1840) in cherry and burl walnut, reasonably priced at \$950. The shop's number is 914-754-8417.

MILFORD, EIGHT MILES SOUTH OF PORT Jervis, is a charming old river-valley town. A lively, busy place, it has a half-dozen antiques shops, a small museum, and good dining places. In the center of town, at the corner of Broad Street and Pear Alley, the Recchia family's **Pear Alley Antiques** (717-296-8919) is an excellent shop with a mountain of smalls: 1880s–1920s memorabilia, many miniatures, even Depression glass (those ad giveaways of the thirties). How about a 1905 floor-model Victrola in oak, at \$245? Or a chip-free set of a water pitcher, six goblets, and a



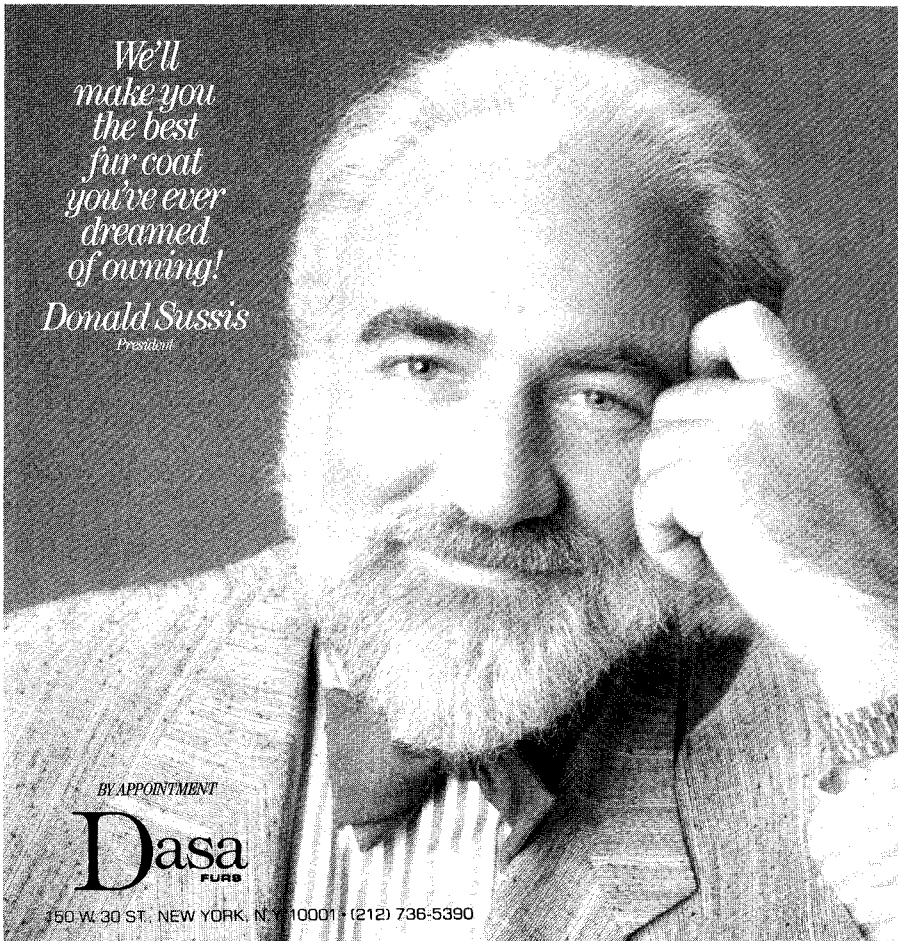
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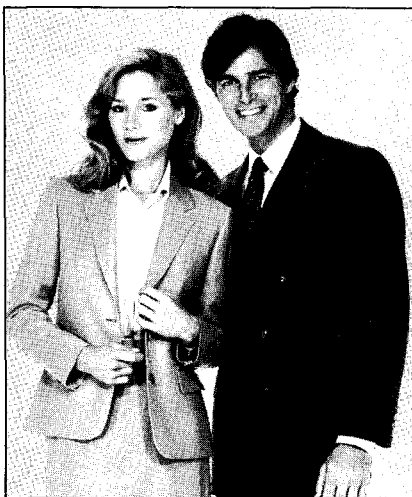
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as sofa beds, modules and love seats. We have couches for living rooms. Couches for family rooms. (Sorry, no couches for bathrooms.) Couches for slouches. Couches for making statements. (Couches for making whoopee.) Couches for sleeping. Couch potato couches. (Even couches for people who call them sofas.) Here at The National Furniture Gallery, our sales people or our decorators will be happy to give you a seat on every couch in the store. And if our selection makes you crazy, try one of our psychiatrist couches. Mon., Tues., Wed., Fri. or Sat. 9:30-5:00. Thurs. 9:30-8:00.

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tray, in pink Depression glass with a diamond pattern, for \$110?

Across the alley, **Antiques of Milford**—housed in an old granite bank building—carries a pretty good line of American furniture, but odd pieces are the main attraction. For instance, a child's sled from 1880—a great decorative piece—was priced at \$225. The shop has walnut hall trees, Victorian love seats, and ladies' chairs—some in bad shape (a challenge for the home-workshop buff). Be forewarned: This store is open only on week-ends (717-296-4258).

Schoupe's Antiques, at 100 Bennett Avenue at the north end of Milford, has everything from stoneware and Roseville pottery to vintage toys and quilts. A Bennington mottled-brown pitcher was \$110, and a heavy brass double bed (1870-1890) was a good buy at \$750. And there was a Union Pacific railroad-switch lantern, circa 1900, for \$145 (717-296-6243).

And you may want to stop in at **David Helms Antique Autos**, a tiny showroom in Helms's gas station at 400 West Harford. He handles many ancient Chevys and Fords in the \$6,000-to-\$10,000 range. One example was a shiny black 1919 five-passenger Chevrolet touring car, with canvas top, for \$9,500. The number is 717-296-6517.

As for dining, in the town center, at Harford and Broad streets, is **Dimmick Inn**—it looks like a country saloon from the outside—which has good, simple food (717-296-9363). If you'd like to stay overnight, the **Black Walnut Country Inn** is an excellent B & B two miles west of town on Fire Tower Road (717-296-6322). In town, there's the cozy **Tom Quick Inn** at 411 Broad Street (717-296-6514).

ON THE WAY SOUTH TO STROUDSBURG from Port Jervis, be sure to turn west off 209 onto Bushkill Falls Road, then go uphill a mile to **Bushkill Antiques**—in back of a big country store (717-588-6350). The antiques barn holds primitive furniture and some hand tools. A beautiful two-foot wooden plane from around 1860 was only \$25, and a metal hooplike barrel press (for pressing down lids) was \$40.

Stroudsburg—a pleasant, down-home town—is the center of another antiquing territory, with more than 30 shops. There is one you *must* see before heading home: **Brad Oliver Antiques**, at 114 Park Avenue (go south on 7th Street). The shop is a gem for Americana, with items ranging from 1880 umbrella stands and marble-topped tables to candelabras and gilt mirrors. And Oliver's prices are good. A Stickley and Brandt rocker (1870) was a steal at \$330. And a 112-inch-high hall mirror and coatrack in walnut, from around 1870, was \$1,750—a good 30 percent less than prices for similar merchandise in Manhattan and Connecticut. The phone number is 717-424-5428.

SALES & BARGAINS

BY LEONORE FLEISCHER

SWEATERS

PRETTY SWEATERS IN WOMEN'S SIZES S-L (fit up to size 14) and many in one-size-fits-all are at this showroom at wholesale and below. Waist-length cotton cabled cardigans and novelty-stitch pullovers, retail \$170 and \$150, respectively, here \$82 and \$72; thigh-length cotton cabled pullovers, retail \$170, here \$85; ramie-cotton-blend tartan cardigans, retail \$190, here \$92; mohair-blend, one-size-fits-all sweaters in plain and novelty knits, retail \$140-\$170, here \$68-\$88; and more. Also, assorted irregulars, here \$10-\$20. Cash only; all sales final. *Michael Simon, 214 W. 39th St., Suite 703 (575-9222); Mon.-Wed. 9 a.m.-7 p.m.; through 11/23.*

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ABOUT 100 COLORFUL SAMPLE HANDBAGS (snake, lizard, smooth or embossed leather) are 20 percent off wholesale. For example: small patchwork snake-and-alligator saddlebag, wholesale \$275, here \$220; large flapped shoulder bag of hand-painted python, wholesale \$240, here \$192; pink-and-green snakeskin bag, wholesale \$310, here \$248; printed-leather bags, wholesale \$75-\$130, here \$60-\$104. Other accessories include: one-of-a-kind belts (waist sizes 24-32), here \$5-\$50; hand-jeweled collars, cuffs, and earrings, wholesale \$30-\$110, here \$24-\$80. Cash only; all sales final. *D&E Accessories, Inc., 389 Fifth Ave., near 36th St., Suite 800 (532-2411); Mon.-Fri. 9 a.m.-5 p.m.; 11/23-12/22 (closed 11/24 and 25).*

CONSUMER AWARE

MOTT'S USA AND THE INTERNATIONAL Reading Association have joined to sponsor The Mott's Apple Awards Recognizing America's Young Readers and the Teachers Who Inspire Them. Grade-school children all over the country are invited to write an essay of not more than 200 words (or, in the case of kindergartners and first graders, to draw a picture) showing why they love reading and books. All entrants must also nominate the teacher, reading specialist, or school librarian who inspired them to value books. Each of twenty winning students will receive a \$1,000 savings bond toward later education; the winning

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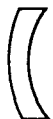
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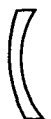
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Winter White Coyote Coats	\$ 4,995	\$2,695
Palomino Beaver Coats	\$ 4,795	\$2,650
Crystal Fox Designer Coats	\$ 5,695	\$3,695
Jap Tanuki Coats (Polo)	\$ 6,495	\$4,195
Basile Female Mink Coats	\$10,000	\$5,495
Natural American Ultra Female Coats	\$12,000	\$6,000
Selection of Fine Lunarine and Ranch, Mahogany Female Coats	\$ 8,995	\$4,595
Wild Mink Coats	\$12,000	\$6,995
Northern Light Fox Coats	\$10,000	\$6,000
Silver Fox Coats	\$12,000	\$5,795
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Mink Stroller	\$ 2,195	\$1,495
Cord Mink Jackets	\$ 1,495	\$ 795
Designer Leather and Opposum Bomber Jackets	\$ 895	\$ 395
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MEN'S LEATHER AND SUEDE JACKETS in sizes 36-46 and some women's garments in sizes 4-16 are available wholesale here. For men: chamois-colored deerskin blouson jackets, retail \$600-\$700, here \$295-\$330; soft capeskin blousons, retail \$450-\$600, here \$225-\$245; two-button blazers in plonge leather, retail \$525, here \$250; capeskin blazers, retail \$625, here \$350; pig-suede baseball jackets and sweatshirts, retail \$300 and \$250, respectively, here \$150 and \$125; multicolor baseball jackets in lamb suede, retail \$395, here \$195. For women: pig-suede dusters and shirt jackets, retail \$600 and \$250, respectively, here \$275 and \$125; and more. Checks accepted; no credit cards; all sales final. *Breier of Amsterdam, Inc., 135 W. 50th St., Suite 1830 (245-7272); Tues., Wed., and Fri. noon-6 p.m.; 11/22, 23, and 25.*

TWO DESIGNERS

TWO DESIGNERS OF WOMEN'S CLOTHING are holding a joint sale. Main Floor Designs' clothing is very simple (sizes 4-12), while Cliff Boone's one- and few-of-a-kind dresses (sizes 4-10; one-of-a-kind samples in sizes 6 and 8) are for evening affairs. White pima-cotton shirts, retail \$50, here \$20; black high-waisted rayon-gabardine skirts, retail \$70, here \$20; matching pants, retail \$70, here \$30; notch-collar jackets, retail \$100, here \$40; cotton turtlenecks

with zippered backs, retail \$40, here \$5 (if irregular) to \$10 (if perfect); matching pull-on pants, retail \$45, here \$10; cotton dresses, retail \$65, here \$15; 42-inch rayon kimono-style robes (one size fits all) for men and women, retail \$70, here \$15; hot-pink robes in moiré, retail \$99, here \$20. Evening dresses include: silk-taffeta with embroidered-lace top, retail \$500, here \$300; silk-charmeuse with sequined skirt, retail \$750, here \$250; two-piece wool-gabardine-and-cashmere, retail \$900, here \$250; and more. No credit cards; checks accepted as deposits only (merchandise held until they clear); all sales final. *Main Floor Designs/Cliff Boone, 265 W. 40th St., twelfth floor (730-6246); Mon.-Fri. 11 a.m.-6 p.m.; 11/21-12/2 (closed 11/23-25).*

EUROPE FOR LESS

HERE'S A "WHITE" (FOR SNOW) sale on one-week trips to Europe. If you travel during the week, this is what you get for \$699 per person, double occupancy: round-trip airfare from New York on Swissair (leaving Sun.-Thurs. and returning Mon.-Fri.) or American Airlines (leaving and returning Mon.-Thurs.); round-trip bus or rail tickets from airport to city center or resort; six nights' accommodation; daily Continental or buffet breakfast; taxes and service charges. City packages (valid through April 30; Paris valid through March 15) include: London, Paris, Geneva, Zurich, Shannon, Vienna, and Budapest. Ski packages (valid through December 13, 1988, and January 10-February 4, 1989) include: Zermatt, Saas Fee, Chamonix, Megève, and Freny. Checks accepted; no credit cards. *Joli Tours, Inc., 49 Park Ave., at 37th St. (213-3396); Mon.-Fri. 9 a.m.-6 p.m.*

WAREHOUSE SALE

DISCONTINUED ITEMS, SELECTED SECONDS, and one-of-a-kind samples of gifts from China are up to 75 percent off here, including hand-painted Famille Rose and Verte porcelains, hand-fired Oxblood stoneware, Tang-dynasty tricolor, and other ceramics. There are also some genuine antiques, here \$3.50-\$500; many Christmas ornaments, including wheat-straw and embroidered or feather figures, gold- and silver-thread or sequined items; porcelain-based lamps; lacquerware; needlepoint; stationery items; and more. Everything sold as is. M.C., V. accepted; no checks; all sales final. *Bill Yee Associates, 140 Woodland Avenue, Rochelle Park, New Jersey 07662 (201-368-2990). By car: Take the George Washington Bridge to Rte. 80 W., staying in the local lanes; follow to the Rochelle Park/Rte. 17 N. exit; go three miles to Woodland Avenue exit, look for signs to the store. Mon.-Sat. 9 a.m.-5 p.m.; 11/25 and 26 and 11/28-12/10.*

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 23

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MOVIES THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—Watts St. west of Sixth Ave. (431-1590). #1—Through 12/6: *Big Girls/Crows*. #2—Through 11/24: "Sjöström and Stiller: The Screen's First Masters." 11/23-24: *He Who Gets Slapped*; *Sir Arne's Treasure*; *Under the Red Robe*. Through 12/29: "Film Forum's Greatest Hits." 11/25-26: *I Know Where I'm Going*; *Black Narcissus*. 11/27-28: 2 Or 3 *Things I Know About Her*; *Lola*. 11/29-30: *The Mirror*; *Ivan's Childhood*.
2. **THALIA SOHO**—Vandam St. west of Sixth Ave. (675-0498). 11/23: *Who's Afraid of Virginia Woolf?*; *Desire Under the Elms*. 11/24: *The Lovers*; *Lady Chatterley's Lover*. 11/25-26: *Jean de Florette*; *Manon of the Spring*. 11/27: "The Die Nibelungen Saga." 11/28: *Alphaville*; *The Girl Hunters*. 11/29: *The Glass Menagerie* (1987); *The Night is My Kingdom*.
3. **ESSEX**—Grand St. at Essex St. (982-4455). *Twice Dead*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2560). #1—*Wings of Desire*. #2—*Married to the Mob*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Things Change*. #2—*Madame Sousatzka*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth ave. (674-6515). Through 11/22: *Lair of the White Worm*. Opening 11/23: *Cocoon*; *The Return*.
7. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Everybody's All-American*. #2—*Spike of Bensonhurst*. #3—*High Spirits*.
8. **THEATRE 80**—St. Marks Pl. west of First Ave. (254-7400). 11/23: *Libeled Lady*; *Love Crazy*. 11/24: *Three Cornered Moon*; *Skylark*. 11/25-26: *Trouble in Paradise*; *Design For Living*. 11/27: *The Bicycle Thief*; *Miracle in Milan*. 11/28: *The Men Who Tred on Tiger's Tails*; *Drunken Angel*. 11/29: *The Bad and the Beautiful*; *Undercurrent*.

9. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 11/23-24: *The Conformist*; 1900. 11/25-26: *Down by Law*; *The Night of the Hunter*. 11/27: *Diabolique*; *Wages of Fear*. 11/28-29: *Bellman and True*; *Night and the City*.

10. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*A Cry in the Dark*. #2—*Fresh Horses*.

11. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Mystic Pizza*. #2—*Matador*. #3—*Bagdad Cafe*. #4—Through 11/24: *Without a Clue*. Beg. 11/25: *The Thin Blue Line*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—Through 11/22: *Crossing Delancey*. Beg. 11/23: *The Last Temptation of Christ*. #2—*The Land Before Time*. #3—*Ernest Saves Christmas*; *Gorillas in the Mist*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Oliver and Company*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). Through 11/22: *They Live*. Opening 11/23: *Cocoon: The Return*.
23. **AMERICAN CLASSICS DRIVE-IN**—28th St. at 11th Ave. (564-4590). Film clips from fifties rock 'n' roll stars.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—1969. #2—*The Accused*. #3—Through 11/22: *Child's Play*. Opening 11/23: *Scrooged*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *The Land Before Time*.
26. **MURRAY HILL**—34th St. at 3rd Ave. (689-6548). *The Good Mother*.

42nd-60th Streets

30. **WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). *Fresh Horses*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Everybody's All-American*. #2—*The Land Before Time*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). Through 11/22: *U2: Rattle and Hum*. Opening 11/23: *Scrooged*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*A Cry in the Dark*. #2—*High Spirits*. #3—*Spike of Bensonhurst*. #4—*Alien Nation*.

- #5—Through 11/22: *Twice Dead*. Opening 11/23: *Buster*. #6—*Iron Eagle II*.
34. **EMBASSY 1**—Broadway bet. 46th–47th Sts. (757-2408) Through 11/22: *The Good Mother*. Beg. 11/23: *Oliver and Company*.
35. **MOVELAND**—Broadway at 47th St. (757-8320). *They Live*.
36. **EMBASSY 2**—Seventh Ave. bet. 47th–48th Sts. (730-7262) Through 11/22: *Child's Play*. Beg. 11/23: 1969. **EMBASSY 3**—Ernest Saves Christmas.
37. **CINE**—Seventh Ave. bet. 47–48th Sts. (398-1720). #1—*Crossing Delancey*. #2—*Mystic Pizza*.
40. **GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *Oliver and Company*.
41. **ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). Through 11/22: *The Last Temptation of Christ*. Opening 11/23: *Cocoon: The Return*.
42. **EASTSIDE CINEMA**—Third Ave. bet. 55th–56th Sts. (755-3020). *Bird*.
43. **CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). *Madame Sousatzka*. **CARNEGIE SCREENING ROOM**—(757-2131). *Imagine: John Lennon*.
44. **SUTTON**—57th St. east of Third Ave. (759-1411). *Things Change*.
45. **FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). Through 11/22: *Far North*. Opening 11/23: *Full Moon in Blue Water*.
46. **57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). Through 11/22: *Little Dorrit*. Opening 11/23: *Hanna's War*.
47. **BIOGRAPH**—57th St. east of Broadway (582-4582). "The Films of Katharine Hepburn and Spencer Tracy." 11/23: *Bad Day at Black Rock*; *The Last Hurrah*. 11/24–26: *Alice Adams*; *San Francisco*. 11/27–28: *Inherit the Wind* (1960); *The Sea of Grass*. 11/29–30: *On Golden Pond*; *Guess Who's Coming to Dinner?*
48. **GOTHAM**—Third Ave. bet. 57th–58th Sts. (759-2262). Through 11/22: *Mystic Pizza*. Opening 11/23: *Cocoon: The Return*.
49. **PLAZA**—58th St. east of Madison Ave. (355-3320). *The Land Before Time*.
50. **PARIS**—58th St. west of Fifth Ave. (688-2013). *Another Woman*.
51. **D. W. GRIFFITH**—59th St. west of Second Ave. (759-4630). *Oliver and Company*.
52. **MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Everybody's All-American*. #2—*Fresh Horses*.
53. **BARONET**—Third Ave. at 59th St. (355-1663). *Madame Sousatzka*. **CORONET**—*A Cry in the Dark*.
54. **CINEMA 3**—59th St. west of Fifth Ave. (752-5959). Through 11/22: *Gorillas in the Mist*. Beg. 11/23: *The Good Mother*.
55. **CINEMA I**—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Closed for renovations.

61st Street and Above, East Side

60. **UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—Through 11/22: *Spike of Bensonhurst*. Opening 11/23: *Scrooged*. #2—*High Spirits*.
61. **BEEKMAN**—Second Ave. at 66th St. (737-2622). Through 11/22: *The Good Mother*. Opening 11/23: *Buster*.
62. **LOEWS NEW YORK TWIN**—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Child's Play*. #2—1969.
63. **68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Crossing Delancey*.
64. **LOEWS TOWER EAST**—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Accused*.
65. **UA EAST**—First Ave. at 85th St. (249-5100). *Fresh Horses*.
66. **86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Oliver and Company*. #2—*High Spirits*.
67. **LOEWS ORPHEUM**—86th St. at Third Ave. (289-4607). #1—Through 11/22: *The Land Before Time*. Opening 11/23: *Scrooged*. #2—*Iron Eagle II*.

61st Street and Above, West Side

80. **LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *The Accused*.



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- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Salaam Bombay!* #2—*Hotel Terminus*. #3—*The Thin Blue Line*.
- 82. CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—*Women on the Verge of a Nervous Breakdown*. #2—*Women on the Verge of a Nervous Breakdown*.
- 83. REGENCY**—Broadway bet. 67th-68th Sts (724-3700). *The Good Mother*.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Fresh Horses*. #2—Through 11/22: *Child's Play*. Opening 11/23: *Scrooged*. #3—*High Spirits*. #4—*A Cry in the Dark*. #5—*Mystic Pizza*. #6—1969.
- 87. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—*Things Change*. #2—*The Land Before Time*.
- 88. COLUMBIA CINEMA**—Broadway bet. 103rd-104th Sts. (316-6660). *Oliver and Company*.
- 89. OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8128). #1—Through 11/22: *Everybody's All-American*. Opening 11/23: *Cocoon: The Return*. #2—Through 11/22: *Ernest Saves Christmas*. Opening 11/23: *Cocoon: The Return*.
- 90. HARLEM'S MOVIE CENTER 5**—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Child's Play*. #2—*The Land Before Time*. #3—*They Live*; *Clara's Heart*. #4—*Iron Eagle II*; *Bird*.
- 91. NOVA**—Broadway nr. 147th St. (862-5728). #1—*Platoon Leader*. #2—*Twice Dead*.
- 92. COLISEUM TWIN**—Broadway at 181st St. (927-7200). #1—*The Land Before Time*. #2—*Child's Play*.

MUSEUMS, SOCIETIES, ETC.

- AMERICAN MUSEUM OF NATURAL HISTORY**—Central Park West at 79th St. (769-5200). *Naturemax Theater*: \$3.50; senior citizens \$2.75; children \$1.75: Mon.-Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30, and 4:30: *Behold Hawaii* and *Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.
- AMERICAN MUSEUM OF THE MOVING IMAGE**—35 Avenue at 36 St., Astoria (718-784-0077). \$4. Through 12/9: "Jerry Lewis: A Film and Television Retrospective." 11/23 at 2:30: *The Errand Boy* (1961), dir. Lewis. 11/25 at 2:30: *The Nutty Professor* (1963), dir. Lewis; at 7:30: *Hollywood or Bust* (1956), dir. Frank Tashlin. 11/26 at 12:30: *The Family Jewels* (1965), dir. Lewis; at 4: *You're Never Too Young* (1955), dir. Norman Taurog; at 7:30: *The Bellboy* (1960), dir. Lewis. 11/27 at 11: *The Delicate Delinquent* (1957), dir. Don McGuire; at 2: *The Big Mouth* (1967), dir. Lewis.
- ANTHOLOGY FILM ARCHIVES**—34 Second Ave. (505-5181). \$5. 11/23 at 5 and 7: *Jour de Fete* (1949), dir. Jacques Tati; at 7:30: "Hollis Frampton No. 7"; at 9: *Blind Husbands* (1918), dir. Erich von Stroheim. 11/24 at 5 and 7: *Mr. Hulot's Holiday* (1953), dir. Tati; at 8:30: *True Heart Susie* (1919), dir. D. W. Griffith; at 9: "Hollis Frampton No. 9." 11/25 at 7 and 9: *Mon Oncle* (1958), dir. Tati; at 7: "Hollis Frampton No. 8"; at 9: *Broken Blossoms* (1919), dir. D. W. Griffith. 11/26 at 5 and 9: *Playtime* (1968), dir. Tati; at 7: *The Idle Class*, *Pay Day*, *A Day's Pleasure*, all dir. Chaplin; at 8: "Hollis Frampton No. 10." 11/27 at 5 and 9: *Traffic* (1971), dir. Tati; at 7:30: Films by Anita Thacher and Jane Aaron; at 8:30: *The Connection* (1961), dir. Shirley Clarke. 11/29 at 6: (See 11/27 at 8:30).
- ARTISTS SPACE**—223 W. Broadway (226-3970). Free. Through 1/6/89: "The Aids Crisis is Not Over," a selection of recent videotapes, organized by Gregg Bordowitz. Screenings include: *AIDS News: A Demonstration* (1988), dir. Bob Huff; *Ain't No Justice* (1988), dir. Gregg Bordowitz and Jean Carlomusto; *Bad Laws* (1988), dir. Carol Leigh; *The Helms Amendment* (1988), dir. Jean Carlomusto; *Just Say No* (1988), dir. Carol Leigh; and *Pope Don't Preach* (1988), dir. Carol Leigh.
- BROOKLYN MUSEUM**—200 Eastern Pkwy., Brooklyn (718-638-5000). \$3; senior citizens \$2; students \$1; museum admission extra. Through 12/31: "Fairy Tales on Film." 11/26 at 3: *The Neverending Story* (1985), dir. Wolfgang Petersen. Through 12/18: "Cleopatra's Egypt: Hollywood and History." 11/27 at 2: *Alexander the Great* (1956), dir. Robert Rossen, with Richard Burton.

- CASA DE ESPANA**—314 E. 39th St. (689-4232). Through 12/17: "A Cycle of Louis Buñuel Films." 11/29 at 7: *Viridiana* (1961).
- CLOCKTOWER**—108 Leonard St. (233-1096). Free. Through 12/11: "Here and There: Travels," an exploration of the historical tradition and contemporary manifestations of travel in painting, video, film, and music.
- COLLECTIVE FOR LIVING CINEMA**—41 White St. (925-2111). \$5. 11/23 at 7: "Features From Hungary": *Cold Days* (1966), dir. Andras Kovacs. Through 11/28: "Films by Chris Marker: A Mini-Retrospective." 11/24 at 7: *Sans Soleil* (1982). 11/25 at 8: *A Letter from Siberia* (1957). 11/26 at 8: *The Trains Roll On* (1974); *La Jete* (1963). 11/27 at 8: *Description of a Struggle* (1959). 11/28 at 7: *The Koumiko Mystery* (1965); *La Jete*. 11/29 at 7: *Dreams That Money Can Buy* (1947), dir. Hans Richter.
- FRENCH INSTITUTE**—22 E. 60th St. (355-6100). "Ciné-Club": \$3.50; students and senior citizens \$2.50. 11/23 at 2, 6, and 8:45: *Melo* (1986), dir. Alain Resnais, with Sabine Azema.
- JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Tickets \$5. Through 11/29: "An International Lens on the Holocaust." 11/29 at 7: *The Other Side of Terror* (1985, Great Britain/Netherlands), dir. Ludi Boeken, who will be present for the screening.
- THE KITCHEN**—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.-Sat. 1-6. Through 12/3: "Video Viewing Room": *Buddy, Can You Spare a Dime* (Shooting the Public) (1988), dir. Joan Wallace. 11/8 at 7: Open Screening Night.
- THE KNITTING FACTORY**—47 E. Houston ST. (219-3055). \$3. Mondays at 8: "Films before Jazz." Independent film shorts.
- METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (570-3949). Through 12/30: In conjunction with the exhibition "Boccioni," there will be screenings of *Futurism; Blast!*; and *Vita Futurista*.
- MILLENNIUM FILM WORKSHOP**—66 E. 4th St. (673-0090). Contribution \$5. "Personal Cinema Program." 11/25-26 at 6:30: Screening of the controversial taping of the Tompkins Square Park Riot by independent filmmaker Clayton Patterson.
- EL MUSCO DEL BARIO**—1230 Fifth Ave. (831-7272). \$10. 11/18-23: "The 1988 National Latino Film and Video Festival." 11/23 at 3: *Made in Argentina* (1987), dir. Juan Jose Jusid; at 4:30: *El Violinista* (1985), dir. Betty Kaplan; at 4:45: *Los Intermediarios* (1985), dir. Kaplan; at 5: *The Horse Dealer's Daughter* (1982), dir. Robert Brugos; at 5:30: *The Milagro Beanfield War* (1988), dir. Robert Redford.
- MUSEUM OF BROADCASTING**—1 E. 53rd St. (752-7684). Suggested contributions: adults \$4, students \$3, under 13 and seniors \$2. Wed.-Sat. noon-5, Tue. noon-8. Through 1/12/89: "Young and Rubican and Broadcasting: Growing Up Together." "Comedy Break"; 11/23: "The Honeymooners" and "I Love Lucy." 11/25: "The Dick Van Dyke Show" and "December Bride." "Saturday Screenings for Children." 11/26: *Oliver and the Artful Dodger*. Through 11/5: "Television Specials." Through 12/3: "Orson Welles on the Air: The Radio Years." 11/23-30: "The Thirty-Nine Steps; Snow White."
- MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9490). Free with museum admission. *Titus Theater* 1: Through 11/27: "Anna Magnani." 11/24 at 2:30: *La Sciantosa* (1971), dir. Alfredo Giannetti, with Massimo Ranieri. 11/25 at 2:30: *Risate di Gioia* (1960), dir. Mario Monicelli, with Ben Gazzara; at 6: *Molti Signi per le strade* (1948), dir. Mario Camerini, with Massimo Girotti. 11/26 at 2: *correa l'anno di grazia* (1972), dir. Alfredo Giannetti, with Marcello Mastroianni; at 5: *Assunta spina* (1948), dir. Mario Mattoli, with Eduardo de Filippo. 11/27 at 2: *Mamma Roma* (1962), dir. Pier Paola Pasolini, with Franco Citti. Through 1/10/89: "American Documentary Video: Subject to Change." *Titus Theater* 2: Through 12/5: "Roumanian Film Now." 11/25 at 3: *Gathering Clouds* (1985), dir. Alexandru Tatos, with Carmitru; at 6: *Pas in Doi* (1986), dir. Dan Pita, with Claudiu Bleont. 11/26 at 2:30: *The Old Maid* (1986), dir. Serban Marinescu, with Marga Barbu; at 5: *Jacob* (1988), dir. Mircea Daneliuc, with Dorel Visan. 11/29 at 3: *The Wasp's Nest* (1987), dir. Horea Popescu, with Tamara Buciuceanu. 11/28 at 6:30: "Video Viewpoints": Michelle Parkerson "Docutainment: A Personal Approach to Social-Change Media."

- NEW COMMUNITY CINEMA**—423 Park Ave., Huntington, N.Y. (516-423-7653). \$5; senior citizens (Sun.-Thu.) \$3; under 16, \$2.50. 11/23 at 8 and 10: *Boysfriends and Girlfriends* (1987, France), dir. Eric Rohmer, with Sophie Renoir and Emmanuelle Chaulet. 11/24-27: *Mr. North* (1988, U.S.), dir. Danny Huston, with Anthony Edwards and Anjelica Huston. 11/27-28: *Shattered Dreams* (1987, Great Britain/Israel), dir. Victor Schoenfeld. 11/29 at 8: *Pickles Make Me Cry* (1988, Hong Kong/U.S.), dir. Peter Choke.
- NEW YORK PUBLIC LIBRARY—Donnell Library Center**, 20 W. 53rd St. (621-0609). Free. 11/27 at 2:30: *The Golden Age of Second Avenue* (1968), dir. Morton Silverstein, narrated by Herschel Bernardi. 11/29 at noon: "Featuring...The Birth of Israel": *The House on Chelouche Street* (1973), dir. Moshe Mizrahi, with Gila Almagor; at 2:30: "Collector's Choice...A Jewish Festival to the Arts": *Itzhak Perlman: In My Case Music* (1982), dir. Tony de Nanno; *From Mao to Mozart: Isaac Stern in China* (1980), dir. Murray Lerner.
- PUBLIC THEATER**—425 Lafayette St. (598-7171). \$5; senior citizens and students \$4. 11/25-12/9: "The First Annual Human Rights Watch Film Festival." 11/25 at 6:30: *Prisoners of Conscience* (1980), dir. Noel Fox; *The Hooded Men*; *Universal Declaration of Human Rights* (1988); at 9:30: *Golub* (1988), dir. Jerry Blumenthal and Gordon Quinn. 11/26 at 4:30: (See 11/25 at 6:30); at 7: *Prisoner Without a Name, Cell Without a Number* (1983), dir. Linda Yellen; *Colors of Hope*, dir. David Grubin; at 9:30: *Female High Security* (1988), dir. Nina Rosenblum. 11/27 at 4:30: *Eyes of the Birds* (1982), dir. Gabriel Auer; at 6: *Gaza Ghetto* (1984), dir. P. Holmquist; at 9:30: *Signed, Lino Brocka* (1987), dir. Christian Blackwood. 11/29 at 6:30: *Haiti Dreams of Democracy* (1987), dir. Jonathan Demme; at 9: *Memoirs of an Everday War*, dir. G. Ancelovici; *Latent Images* (1987), dir. Fable Perelman; *Sweet Country* (1987), dir. Andres Racz.
- THEATER THREE**—412 Main St. Port Jefferson (516-928-9202). \$3.50; students, \$2.50. 11/25-26 at 11 a.m., 1, and 3: "Toon in Again: Children's TV Through the Years," screenings include *Rocky and Bullwinkle*, *Winky Dink and You*, *Dudley Do-Right*, and *Howdy Doody*. 11/28 at 8: *Hairspray* (1988), dir. John Waters, with Divine, and Debby Harry.
- WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-0537). Free with museum admission. "1988-89 New American Film and Video Series." Through 12/22: *Each Time I See You, I Feel It Could Be the Last* (1987), dir. Al Wong, a film and video record of the performance artists' 91-year-old father.

BRONX

- 100. ALLERTON**—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*High Spirits*. #2—*The Land Before Time*. #3—*Child's Play*.
- 101. AMERICAN**—East Ave. at Metropolitan Ave. (828-3322). #1—*Oliver and Company*. #2—*Fresh Horses*. #3—Through 11/22: *The Accused*. Beg. 11/23: *Cocoon: The Return*. #4—*Child's Play*.
- 102. CITY**—2081 Bartow Ave., in Co-op City (379-4998). #1—*Ernest Saves Christmas*. #2—*Crossing Delancey*.
- 103. DALE**—W. 231st St. at Broadway (884-5300). #1—*The Land Before Time*. #2—*Child's Play*.
- 104. DOVER**—Boston Rd. at E. 174th St. (542-3511). *Alien Nation*.
- 106. INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*High Spirits*. #2—*The Land Before Time*. #3—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Cocoon: The Return*. #4—*Spike of Bensonhurst*.
- 107. KENT**—E. 167th St. nr. Grand Concourse (538-4000). *Twice Dead*.
- 108. LOEWS PARADISE**—E. 188th St. at Grand Concourse (367-1288). #1—*High Spirits*. #2—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*. #3—*Iron Eagle II*. #4—*Child's Play*.
- 111. VALENTINE**—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*They Live*. #2—Through 11/22: *Twice Dead*. Beg. 11/23: *Cocoon: The Return*. #3—*The Land Before Time*.
- 112. WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Accused*. #2—*Mystic Pizza*. #3—*A Cry in the Dark*. #4—*Clara's Heart*. #5—*They Live*. #6—Through 11/22: *Ernest Saves Christmas*. Beg. 11/23: *Buster*. #7—Through 11/22: *Child's Play*. Beg. 11/23: *Full Moon in Blue*.

Water. #8—Spike of Bensonhurst. #9—The Land Before Time. #10—Oliver and Company. #11—1969. #12—Iron Eagle II. #13—High Spirits; Fresh Horses.

BROOKLYN

AREA CODE 718

- 200. ALPINE**—Fifth Ave. at 69th St. (748-4200). #1—Ernest Saves Christmas. #2—Through 11/22: Iron Eagle II. Beg. 11/23: The Night of the Demons. #3—Through 11/22: Everybody's All-American. Beg. 11/23: Cocoon: The Return. #4—Spike of Bensonhurst. #5—Fresh Horses. #6—A Cry in the Dark. #7—Through 11/22: The Accused. Beg. 11/23: Scrooged.
- 203. BROOKLYN HEIGHTS**—Henry St. at Orange St. (596-7070). #1—Through 11/22: Crossing Delancey. Through 11/22: Full Moon in Blue Water. #2—Everybody's All-American.
- 204. CANARSIE**—Ave. L at E. 93rd St. (251-0700). #1—Fresh Horses. #2—Ernest Saves Christmas. #3—The Land Before Time; Oliver and Company.
- 206. COBBLE HILL**—Court St. at Butler St. (596-9113). #1—Through 11/22: The Good Mother. Beg. 11/23: Cocoon: The Return. #2—The Accused; Oliver and Company.
- 207. COLISEUM**—Fourth Ave. at 52nd St. (492-7707). #1—Ernest Saves Christmas. #2—The Accused. #3—Twice Dead. #4—Oliver and Company; They Live.
- 208. COMMODORE**—Broadway at Rodney St. (384-7259). #1—Child's Play. #2—Twice Dead.
- 209. DUFFIELD**—Duffield St. at Fulton St. (624-3591). #1—They Live. #2—Twice Dead.
- 210. FORTWAY**—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—The Land Before Time. #2—High Spirits. #3—Child's Play. #4—1969. #5—Through 11/22: Mystic Pizza; U2: Rattle and Hum. Beg. 11/23: Full Moon in Blue Water.
- 211. KENMORE**—Church Ave. nr. Flatbush Ave. (284-5700). #1—The Land Before Time. #2—Iron Eagle II. #3—Ernest Saves Christmas. #4—Child's Play.
- 213. KINGS PLAZA**—Flatbush Ave. at Ave. U (253-1111). #1—Through 11/22: Alien Nation. Beg. 11/23: Cocoon: The Return. #2—Clara's Heart. #3—Clara's Heart. #4—Child's Play.
- 214. KINGSWAY**—Kings Hwy. at Coney Island Ave. (645-8588). #1—Through 11/22: They Live; Everybody's All-American. Beg. 11/23: The Night of the Demons. #2—The Land Before Time. #3—Through 11/22: 1969. Beg. 11/23: Full Moon in Blue Water. #4—Fresh Horses. #5—Through 11/22: Iron Eagle II; U2: Rattle and Hum. Beg. 11/23: Hanna's War.
- 215. LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K (763-3000). #1—Through 11/22: The Accused. Beg. 11/23: Scrooged. #2—High Spirits.
- 216. LOEWS METROPOLITAN**—Fulton St. at Jay St. (875-4024). #1—The Land Before Time. #2—High Spirits. #3—Child's Play. #4—Through 11/22: Iron Eagle II. Beg. 11/23: Scrooged.
- 217. LOEWS ORIENTAL**—86th St. at 18th Ave. (236-5001). #1—Child's Play. #2—Fresh Horses. #3—Through 11/22: The Accused. Beg. 11/23: Scrooged.
- 218. MARBORO**—Bay Pkwy. at 69th St. (232-4000). #1—High Spirits. #2—The Land Before Time. #3—Through 11/22: Iron Eagle II. Beg. 11/23: Cocoon: The Return. #4—Spike of Bensonhurst.
- 219. THE MOVIES AT SHEEPSHEAD BAY**—Knapp St. off Belt Pkwy. (615-1700). #1—1969. #2—The Land Before Time. #3—Fresh Horses. #4—High Spirits. #5—A Cry in the Dark. #6—Spike of Bensonhurst. #7—Through 11/22: Mystic Pizza. Beg. 11/23: Cocoon: The Return. #8—Through 11/22: Crossing Delancey. Beg. 11/23: Cocoon: The Return. #9—Scrooged.
- 220. OCEANA**—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Fresh Horses. #2—Oliver and Company. #3—Child's Play. #4—The Land Before Time. #5—Through 11/22: Crossing Delancey. Beg. 11/23: Cocoon: The Return. #6—Through 11/22: Iron Eagle II; Spike of Bensonhurst. Beg. 11/23: Hanna's War.
- 221. PLAZA**—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—The Last Temptation of Christ. #2—Mystic Pizza.
- 222. RIDGEWOOD**—Myrtle Ave. at Putnam Ave. (821-5993). #1—Child's Play. #2—They Live. #3—Oliver and Company. #4—Iron Eagle II. #5—Twice Dead.

QUEENS

AREA CODE 718

- 300. ASTORIA—UA ASTORIA**—(545-9470). #1—The Land Before Time. #2—Ernest Saves Christmas. #3—Spike of Bensonhurst. #4—Fresh Horses. #5—Iron Eagle II. #6—Through 11/22: Twice Dead. Beg. 11/23: Cocoon: The Return.
- 301. BAYSIDE—LOEWS BAY TERRACE**—(428-4040). #1—Crossing Delancey. #2—1969.
- 302. BAYSIDE—THE MOVIES AT BAYSIDE**—(225-7711). #1—Fresh Horses. #2—High Spirits. #3—Through 11/22: Ernest Saves Christmas. Beg. 11/23: Cocoon: The Return. #4—Through 11/22: The Accused. Beg. 11/23: Cocoon: The Return.
- 303. CORONA—PLAZA**—(639-7722). The Land Before Time.
- 304. DOUGLSTON—MOVIEWORLD**—(423-7200). #1—Fresh Horses. #2—High Spirits. #3—The Land Before Time. #4—A Cry in the Dark. #5—Through 11/22: Spike of Bensonhurst. Beg. 11/23: Cocoon: The Return. #6—Through 11/22: Iron Eagle II. Beg. 11/23: Cocoon: The Return. #7—Through 11/22: The Accused. Beg. 11/23: Scrooged.
- 305. ELMHURST—LOEWS ELMWOOD**—(429-4770). #1—Through 11/22: U2: Rattle and Hum. Beg. 11/23: Scrooged. #2—The Accused.
- 306. FLUSHING—UA QUARTET**—(359-6777). #1—The Land Before Time. #2—Spike of Bensonhurst. #3—Through 11/22: Iron Eagle II. Beg. 11/23: Scrooged. #4—Twice Dead.
- 307. FLUSHING—UTOPIA**—(454-2323). #1—Crossing Delancey. #2—Through 11/22: The Good Mother. Beg. 11/23: Cocoon: The Return.
- 308. FOREST HILLS—CINEMART**—(261-2244). #1—Program Unavailable. #2—Program Unavailable.
- 309. FOREST HILLS—CONTINENTAL**—(544-1020). #1—Through 11/22: Everybody's All-American. Beg. 11/23: Hanna's War. #2—Through 11/22: A Cry in the Dark. Beg. 11/23: Cocoon: The Return. #3—Fresh Horses.
- 310. FOREST HILLS—FOREST HILLS**—(261-7866). #1—High Spirits. #2—The Land Before Time.
- 311. FOREST HILLS—LOEWS TRYLON**—(459-8944). Child's Play.
- 312. FOREST HILLS—MIDWAY**—(261-8572). #1—Spike of Bensonhurst. #2—Iron Eagle II. #3—Through 11/22: They Live. Beg. 11/23: A Cry in the Dark. #4—Ernest Saves Christmas.
- 313. FRESH MEADOWS—CINEMA CITY**—(357-9100). #1—Iron Eagle II. #2—Mystic Pizza. #3—Fresh Horses. #4—Child's Play; Oliver and Company. #5—Through 11/22: Spike of Bensonhurst. Beg. 11/23: Cocoon: The Return.
- 314. FRESH MEADOWS—MEADOWS**—(454-6800). #1—Through 11/22: They Live. Beg. 11/23: Full Moon in Blue Water. #2—Ernest Saves Christmas. #3—Madame Sousatzka. #4—The Accused. #5—High Spirits. #6—Through 11/22: U2: Rattle and Hum. Beg. 11/23: Scrooged. #7—The Land Before Time.
- 315. JACKSON HEIGHTS—COLONY**—(478-6777). #1—Oliver and Company. #2—High Spirits.
- 316. JACKSON HEIGHTS—JACKSON**—(335-0242). #1—Iron Eagle II. #2—Child's Play. #3—Through 11/22: Twice Dead. Beg. 11/23: Cocoon: The Return.
- 317. KEW GARDENS HILLS—MAIN STREET**—(268-3636). #1—Through 11/22: The Accused. Beg. 11/23: Scrooged. #2—Oliver and Company. #3—Child's Play. #4—Through 11/22: Mystic Pizza. Beg. 11/23: Hanna's War.
- 318. OZONE PARK—CROSSBAY**—(848-1738). #1—The Land Before Time. #2—Through 11/22: Iron Eagle II. Beg. 11/23: Cocoon: The Return. #3—Spike of Bensonhurst.
- 320. REGO PARK—DRAKE**—(457-4002). Who Framed Roger Rabbit.
- 322. SUNNYSIDE—CENTER**—(784-3050). #1—The Land Before Time. #2—Child's Play.

STATEN ISLAND

AREA CODE 718

- 400. ELTINGVILLE—AMBOY**—(356-3800). #1—Ernest Saves Christmas. #2—Oliver and Company.

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MOVIES

- 401. NEW DORP—HYLAN—**(351-6601). #1—*Child's Play*. #2—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*.
- 406. TRAVIS—THE MOVIES AT STATEN ISLAND—**(983-9600). #1—*Fresh Horses*. #2—*The Land Before Time*. #3—1969. #4—*Iron Eagle II*. #5—*Spike of Bensonhurst*. #6—*High Spirits*. #7—*The Accused*. #8—Through 11/22: *A Cry in the Dark*. Beg. 11/23: *Cocoon: The Return*. #9—Through 11/22: *Everybody's All-American*. Beg. 11/23: *Cocoon: The Return*. #10—Through 11/22: *They Live*. Beg. 11/23: *Scrooged*.

LONG ISLAND

AREA CODE 516

Nassau County

- 501. BELLMORE—MOVIES—**(783-7200). *Oliver and Company*.
- 502. BETHPAGE—MID-ISLAND—**(796-7500). *Crossing Delancey*.
- 503. EAST MEADOW—MEADOWBROOK—**(731-2423). #1—1969. #2—*A Cry in the Dark*. #3—Through 11/22: *Everybody's All-American*. Beg. 11/23: *Cocoon: The Return*. #4—*Spike of Bensonhurst*.
- 504. FRANKLIN SQUARE—FRANKLIN—**(775-3257). #1—*Crossing Delancey*. #2—*Oliver and Company*. #3—*The Land Before Time*; *Child's Play*.
- 505. GARDEN CITY—ROOSEVELT FIELD—**(741-4007). #1—*Child's Play*. #2—*A Cry in the Dark*. #3—*Oliver and Company*. #4—*Fresh Horses*. #5—1969. #6—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*. #7—*Iron Eagle II*. #8—Through 11/22: *The Good Mother*. Beg. 11/23: *Cocoon: The Return*.
- 506. GREAT NECK—SQUIRE—**(466-2020). #1—*Iron Eagle II*. #2—*The Land Before Time*. #3—*Everybody's All-American*.
- 507. HEWLETT—HEWLETT—**(791-6768). *Ernest Saves Christmas*.
- 508. HICKSVILLE—HICKSVILLE—**(931-0749). #1—*Spike of Bensonhurst*. #2—Through 11/22: *Twice Dead*. Beg. 11/23: *Everybody's All-American*.
- 509. HICKSVILLE—MID-PLAZA—**(433-2400). #1—*Oliver and Company*. #2—*Child's Play*. #3—*Iron Eagle II*. #4—*The Good Mother*. #5—*The Accused*; *The Land Before Time*. #6—*Ernest Saves Christmas*; *High Spirits*.
- 510. LAWRENCE—LAWRENCE—**(371-0203). #1—*Child's Play*. #2—*A Fish Called Wanda*. #3—1969.
- 511. LEVITTOWN—LEVITTOWN—**(731-0516). #1—*Oliver and Company*. #2—*Ernest Saves Christmas*.
- 512. LEVITTOWN—LOEWS NASSAU—**(731-5400). #1—*The Land Before Time*. #2—*Fresh Horses*. #3—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*. #4—*High Spirits*. #5—*Child's Play*. #6—*Mystic Pizza*.
- 513. LONG BEACH—PARK AVENUE—**(432-0576). *Oliver and Company*; *Ernest Saves Christmas*.
- 514. LYNBROOK—LYNBROOK—**(593-1033). #1—*High Spirits*. #2—*Fresh Horses*. #3—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Cocoon: The Return*. #4—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Cocoon: The Return*.
- 515. MALVERNE—TWIN—**(599-6966). #1—*Mystic Pizza*. #2—*Memories of Me*.
- 516. MANHASSET—MANHASSET—**(627-7887). #1—*High Spirits*. #2—Through 11/22: *The Good Mother*. Beg. 11/23: *Cocoon: The Return*. #3—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Scrooged*.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—**(795-2244). #1—*Ernest Saves Christmas*. #2—*Fresh Horses*. #3—*The Land Before Time*. #4—*High Spirits*. #5—Through 11/22: *Twice Dead*. Beg. 11/23: *Scrooged*. #6—1969. #7—*Child's Play*. #8—*Iron Eagle II*. #9—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Full Moon in Blue Water*.
- 518. MASSAPEQUA—PEQUA—**(799-6464). Through 11/22: *The Good Mother*. Beg. 11/23: *Cocoon: The Return*.
- 519. MERRICK—MERRICK TWIN—**(546-1270). #1—Through 11/22: *The Good Mother*. Beg. 11/23: *Cocoon: The Return*. #2—*The Land Before Time*.
- 520. NEW HYDE PARK—HERRICKS—**(747-0555). #1—*Ernest Saves Christmas*. #2—*Mystic Pizza*; *Fresh Horses*.
- 521. OCEANSIDE—OCEANSIDE—**(536-7565). #1—*Memories of Me*. #2—*Things Change*.

- 523. PORT WASHINGTON—MOVIES—**(944-6200). #1—*Ernest Saves Christmas*. #2—*Child's Play*. #3—*The Land Before Time*. #4—*Mystic Pizza*; *Oliver and Company*. #5—*Everybody's All-American*; 1969.
- 524. ROCKVILLE CENTRE—FANTASY—**(764-8000). #1—*The Land Before Time*. #2—*A Cry in the Dark*. #3—*Everybody's All-American*. #4—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*. #5—*Mystic Pizza*.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—**(678-3121). #1—Through 11/22: *Everybody's All-American*. Beg. 11/23: *Full Moon in Blue Water*. #2—*Crossing Delancey*.
- 526. ROSLYN—ROSLYN—**(621-8488). #1—*Fresh Horses*. Beg. 11/23: *Hanna's War*. #2—*Without a Clue*.
- 527. SYOSSET—SYOSSET—**(921-5810). #1—1969. #2—*Fresh Horses*. #3—Through 11/22: *Everybody's All-American*. Beg. 11/23: *A Cry in the Dark*.
- 528. SYOSSET—UA CINEMA 150—**(364-0700). Through 11/22: *A Cry in the Dark*. Beg. 11/23: *Cocoon: The Return*.
- 530. VALLEY STREAM—SUNRISE—**(825-5700). #1—Coming to America; *Mystic Pizza*. #2—Through 11/22: *The Kiss*. Beg. 11/23: *Cocoon: The Return*. #3—*They Live*. #4—*The Accused*. #5—*Halloween IV*. #6—*Child's Play*. #7—*Die Hard*. #8—*Spike of Bensonhurst*. #9—*Ernest Saves Christmas*. #10—*Clara's Heart*. #11—*High Spirits*. #12—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Scrooged*. #13—*Oliver and Company*; 1969.
- 531. WANTAGH—WANTAGH—**(781-6969). *Alien Nation*.
- 532. WESTBURY—DRIVE-IN—**(334-3400). #1—*Iron Eagle II*. #2—1969. #3—*Spike of Bensonhurst*.
- 533. VALLEY STREAM—GREEN ACRES—**(561-2100). #1—*The Land Before Time*. #2—*Bird*. #3—*Fresh Horses*. #4—*Madame Sousatzka*; *Who Framed Roger Rabbit*. #5—Through 11/22: *Alien Nation*. Beg. 11/23: *Hanna's War*. #6—*A Cry in the Dark*.
- 534. WESTBURY—WESTBURY—**(333-1911). #1—*Bird*. #2—*Bagdad Cafe*.

Suffolk County

- 600. BABYLON—BABYLON—**(669-3399). #1—*High Spirits*. #2—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Cocoon: The Return*. #3—*Iron Eagle II*.
- 601. BABYLON—SOUTH BAY—**(587-7676). #1—*The Good Mother*. #2—*The Accused*. #3—*The Land Before Time*.
- 602. BAY SHORE—CINEMA—**(665-1722). *Fresh Horses*.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL—**(666-4000). #1—1969. #2—*Child's Play*.
- 606. BROOKHAVEN—MULTIPLEX—**(289-8900). #1—*Child's Play*. #2—*Mystic Pizza*. #3—Through 11/22: *Big*. Beg. 11/23: *Scrooged*. #4—*Ernest Saves Christmas*. #5—*Everybody's All-American*. #6—*Feds*. #7—*The Accused*. #8—*The Land Before Time*. #9—*Fresh Horses*. #10—*Oliver and Company*; *High Spirits*. #11—*Iron Eagle II*; 1969. #12—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Cocoon: The Return*.
- 608. COMMACK—MULTIPLEX—**(462-6953). #1—*Everybody's All-American*. #2—*A Cry in the Dark*. #3—*Child's Play*. #4—*Spike of Bensonhurst*. #5—*The Accused*. #6—*Mystic Pizza*. #7—*Ernest Saves Christmas*. #8—*They Live*; *The Land Before Time*. #9—*Fresh Horses*. #10—*High Spirits*. #11—*Iron Eagle II*. #12—1969; *Oliver and Company*.
- 610. CORAM—THE MOVIES AT CORAM—**(736-6200). #1—*High Spirits*. #2—*Fresh Horses*. #3—1969. #4—*Iron Eagle II*. #5—*The Land Before Time*. #6—*Ernest Saves Christmas*. #7—Through 11/22: *Twice Dead*. Beg. 11/23: *Cocoon: The Return*. #8—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Scrooged*.
- 611. CORAM—PINE—**(698-6442). #1—*Everybody's All-American*. #2—*Mystic Pizza*. #3—*The Good Mother*. #4—Program Unavailable.
- 612. EAST HAMPTON—CINEMAS—**(324-0448). #1—*High Spirits*. #2—*Fresh Horses*. #3—*The Land Before Time*. #4—Through 11/22: *Everybody's All-American*. Beg. 11/23: *Cocoon: The Return*. #5—*A Cry in the Dark*.
- 613. ELWOOD—ELWOOD—**(499-7800). #1—*Child's Play*. #2—*High Spirits*.
- 616. HUNTINGTON—SHORE—**(421-5200). #1—*Everybody's All-American*. #2—*The Land Before Time*. #3—1969. #4—Through 11/22: *Without a Clue*. Beg. 11/23: *Full Moon in Blue Water*.

- 617. HUNTINGTON STATION—WHITMAN—**(423-1300). *Fresh Horses*.
- 618. ISLIP—ISLIP—**(581-5200). #1—*The Good Mother*. #2—*The Land Before Time*. #3—*Oliver and Company*.
- 619. LAKE GROVE—MALL SMITH HAVEN—**(724-9550). Through 11/22: *Crossing Delancey*. Beg. 11/23: *Cocoon: The Return*.
- 620. LINDENHURST—LINDENHURST—**(888-5400). *Punchline*.
- 621. MATTITUCK—MATTITUCK—**(298-4405). #1—*Oliver and Company*. #2—*Fresh Horses*. #3—Through 11/22: *Ernest Saves Christmas*. Beg. 11/23: *Scrooged*. #4—Through 11/22: *Crossing Delancey*. Beg. 11/23: *Cocoon: The Return*. #5—*Child's Play*. #6—*The Land Before Time*; *The Good Mother*.
- 623. NORTHPORT—NORTHPORT—**(261-8600). *Punchline*.
- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE—**(363-2100). #1—Through 11/22: *Twice Dead*. Beg. 11/23: *Cocoon: The Return*. #2—Through 11/22: *The Good Mother*. Beg. 11/23: *Scrooged*. #3—*Everybody's All-American*. #4—*Child's Play*. #5—1969. #6—*The Land Before Time*. #7—*High Spirits*. #8—*Fresh Horses*. #9—*Ernest Saves Christmas*. #10—*Iron Eagle II*. #11—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Full Moon in Blue Water*. #12—*The Accused*. #13—*Mystic Pizza*.
- 627. PORT JEFFERSON—MINI EAST—**(928-6555). *Oliver and Company*. *WEST—Everybody's All-American*.
- 630. SAG HARBOR—SAG HARBOR—**(725-0010). Through 11/22: *Track 29*. Beg. 11/23: *Ground Zero*.
- 631. SAYVILLE—SAYVILLE—**(589-0232). #1—*Child's Play*. #2—Through 11/22: *Ernest Saves Christmas*. Beg. 11/23: *Scrooged*. #3—*Fresh Horses*.
- 633. SMITHTOWN—SMITHTOWN—**(265-1551). *Fresh Horses*.
- 634. SOUTHAMPTON—SOUTHAMPTON—**(283-1300). #1—1969. #2—*Madame Sousatzka*. #3—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*. #4—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Hanna's War*. #5—*Ernest Saves Christmas*.
- 635. STONY BROOK—LOEWS—**(751-2300). #1—*The Land Before Time*. #2—1969. #3—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Scrooged*.
- 636. WEST ISLIP—TWIN—**(669-2626). #1—*Oliver and Company*. #2—*Ernest Saves Christmas*.
- 638. WESTHAMPTON—HAMPTON ARTS—**(288-2600). #1—*Everybody's All-American*. #2—*The Good Mother*.
- 639. WESTHAMPTON—WESTHAMPTON—**(288-1500). *Fresh Horses*.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—**(234-7300). #1—1969. #2—Through 11/22: *Crossing Delancey*. Beg. 11/23: *Full Moon in Blue Water*.
- 702. BRONXVILLE—BRONXVILLE—**(961-4030). #1—*Fresh Horses*. #2—*Things Change*. #3—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Hanna's War*.
- 703. GREENBURGH—CINEMA 100—**(946-4680). #1—Through 11/22: *Child's Play*. Beg. 11/23: *Full Moon in Blue Water*. #2—*The Good Mother*.
- 704. HARRISON—CINEMA—**(835-5952). *Memories of Me*.
- 705. HARTSDALE—CINEMA—**(428-2200). #1—*Crossing Delancey*. #2—*The Accused*. #3—1969. #4—*Fresh Horses*.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL—**(747-2333). #1—*Ernest Saves Christmas*. #2—*Everybody's All-American*. #3—*A Cry in the Dark*. #4—*Iron Eagle II*. #5—*The Accused*. #6—*Child's Play*. #7—*Mystic Pizza*. #8—*Oliver and Company*. #9—*High Spirits*. #10—*The Land Before Time*; *Fresh Horses*.
- 707. LARCHMONT—PLAYHOUSE—**(834-3001). Through 11/22: *The Good Mother*. Beg. 11/23: *Cocoon: The Return*.
- 708. MAMARONECK—PLAYHOUSE—**(698-2200). #1—*Fresh Horses*. #2—*The Land Before Time*. #3—1969. #4—*Everybody's All-American*.
- 709. MOUNT KISCO—MOUNT KISCO—**(666-6900). #1—Through 11/22: *Ernest Saves Christmas*. Beg. 11/23: *Scrooged*. #2—*The Land Before Time*. #3—*Mystic Pizza*.

- #4—*Oliver and Company*. #5—*Everybody's All-American*.
- 711. NEW ROCHELLE—PROCTORS**—(632-1100). #1—*The Land Before Time*. #2—*Child's Play*.
- 714. PEEKSKILL—BEACH**—(737-6262). #1—*Ernest Saves Christmas*. #2—*Oliver and Company*. #3—*Crossing Delancey*. #4—1969.
- 715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—*Everybody's All-American*. #2—*The Good Mother*; U2: *Rattle and Hum*. #3—*Mystic Pizza*. #4—*The Accused*.
- 716. PELHAM—PICTURE HOUSE**—(738-3160). *The Land Before Time*.
- 718. RYE—RYE RIDGE**—(939-8177). #1—*Mystic Pizza*. #2—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*.
- 719. SCARSDALE—FINE ARTS**—(723-6699). *Mystic Pizza*.
- 720. SCARSDALE—PLAZA**—(725-0078). Through 11/22: *Gorillas in the Mist*. Beg. 11/23: *The Accused*.
- 721. WHITE PLAINS—GALLERIA**—(997-8198). #1—*Oliver and Company*. #2—*The Land Before Time*.
- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—*The Good Mother*. #2—*Oliver and Company*. #3—*Child's Play*. #4—*Everybody's All-American*.
- 723. YONKERS—MOVIELAND**—(793-0002). #1—*High Spirits*. #2—*A Cry in the Dark*. #3—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Cocoon: The Return*. #4—*The Land Before Time*. #5—*Ernest Saves Christmas*. #6—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*.
- 724. YONKERS—NEW BROADWAY**—(423-0515). #1—*The Land Before Time*. #2—*Ernest Saves Christmas*. #3—*Twice Dead*. Beg. 11/23: *Scrooged*.
- 725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—*High Spirits*. #2—1969. #3—*The Land Before Time*. #4—*Child's Play*. #5—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Cocoon: The Return*. #6—*Ernest Saves Christmas*. #7—*Fresh Horses*.
- 726. YORKTOWN HEIGHTS—TRIANGLE**—(245-8850). #1—*Crossing Delancey*. #2—Through 11/22: *Punchline*. Beg. 11/23: *The Accused*.

Rockland County

- 753. NANUET—MOVIES**—(623-0211). #1—*Ernest Saves Christmas*. #2—Through 11/22: *Without a Clue*. Beg. 11/23: *Full Moon in Blue Water*. #3—*Fresh Horses*. #4—*Everybody's All-American*. #5—*They Live*.
- 755. NEW CITY—TOWN**—(634-5100). #1—*Child's Play*. #2—*The Accused*.
- 756. NEW CITY—UA CINEMA 304**—(634-8200). #1—1969. #2—Through 11/22: *Everybody's All-American*. Beg. 11/23: *Cocoon: The Return*.
- 757. NYACK—CINEMA EAST**—(358-6631). *The Good Mother*.
- 759. PEARL RIVER—CENTRAL**—(735-2530). #1—*Oliver and Company*. #2—*Ernest Saves Christmas*; *Cocoon: The Return*.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). *The Accused*.
- 761. SPRING VALLEY—CINEMA 45**—(352-1445). *Everybody's All-American*.
- 764. SUFFERN—LAFAYETTE**—(357-6030). Through 11/22: *Without a Clue*. Beg. 11/23: *Scrooged*.

CONNECTICUT

AREA CODE 203

Fairfield County

- 801. DANBURY—CINE**—(743-2200). #1—1969. #2—*Mystic Pizza*. #3—Through 11/22: *The Good Mother*. Beg. 11/23: *Cocoon: The Return*.
- 802. DANBURY—CINEMA**—(748-2923). #1—*Ernest Saves Christmas*. #2—*A Cry in the Dark*; *Fresh Horses*.
- 803. DANBURY—PALACE**—(748-7496). #1—*Oliver and Company*. #2—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Scrooged*. #3—*Child's Play*.
- 806. FAIRFIELD—COUNTY**—(334-1411). *Die Hard*.
- 808. GREENWICH—PLAZA**—(869-4030). #1—1969. #2—*A Cry in the Dark*; *High Spirits*. Beg. 11/23: *Hanna's War*.

- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—1969. #2—Through 11/22: *Crossing Delancey*. Beg. 11/23: *Cocoon: The Return*.
- 812. RIDGEFIELD—CINEMA**—(438-3338). *Everybody's All-American*.
- 813. SOUTH NORWALK—SONO**—(866-9202). Through 11/24: *The Thin Blue Line*. 11/25–12/1: (Early Show) *Mr. North*; (Late Show): *A Fish Called Wanda*.
- 815. STAMFORD—AVON**—(324-9205). #1—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Mystic Pizza*. #2—*Oliver and Company*.
- 816. STAMFORD—CINEMA**—(324-3100). #1—Through 11/22: *Mystic Pizza*. Beg. 11/23: *Cocoon: The Return*. #2—*Child's Play*. #3—*Everybody's All-American*.
- 817. STAMFORD—RIDGEWAY**—(323-5000). #1—*Ernest Saves Christmas*; *Fresh Horses*. #2—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*.
- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—*Iron Eagle II*. #2—*High Spirits*. #3—*Fresh Horses*. #4—Through 11/22: *Mystic Pizza*. Beg. 11/23: *Cocoon: The Return*. #5—*Ernest Saves Christmas*. #6—Through 11/22: *They Live*. Beg. 11/23: *Cocoon: The Return*.
- 819. TRUMBULL—TRANS-LUX**—(374-0462). #1—*Everybody's All-American*. #2—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*. #3—*Child's Play*.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN**—(997-6873). #1—*Child's Play*. #2—*High Spirits*. #3—*The Land Before Time*.
- 901. JERSEY CITY—HUDSON PLAZA**—(433-1100). #1—*Punchline*. #2—*Everybody's All-American*.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—*Mystic Pizza*; U2: *Rattle and Hum*. #2—*Fresh Horses*. #3—*The Accused*. #4—Through 11/22: *They Live*. Beg. 11/23: *Scrooged*. #5—*Child's Play*. #6—*The Land Before Time*. #7—1969. #8—Through 11/22: *Ernest Saves Christmas*; *A Cry in the Dark*. Beg. 11/23: *Cocoon: The Return*. #9—*Iron Eagle II*.
- 903. JERSEY CITY—STATE**—(653-5200). #1—*The Land Before Time*. #2—*Child's Play*. #3—*Twice Dead*. #4—*Iron Eagle II*.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—*Ernest Saves Christmas*. #2—1969. #3—*High Spirits*. #4—Through 11/22: *They Live*. Beg. 11/23: *The Accused*. #5—*Child's Play*. #6—*Mystic Pizza*. #7—*Everybody's All-American*. #8—*The Land Before Time*.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*. #2—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Cocoon: The Return*. #3—*A Cry in the Dark*. #4—*Iron Eagle II*. #5—*Fresh Horses*. #6—*Oliver and Company*.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). Through 11/22: *They Live*. Beg. 11/23: *Scrooged*.
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—*Halloween IV*. #2—*Iron Eagle II*.
- 912. CEDAR GROVE—CINEMA 23**—(239-1462). *Things Change*.
- 914. LIVINGSTON—COLONY**—(992-0800). 1969.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—*Madame Sousatzka*. #2—*The Land Before Time*.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—1969. #2—*The Land Before Time*. #3—Through 11/22: *Child's Play*. Beg. 11/23: *Hanna's War*.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—*Oliver and Company*. #2—*Everybody's All-American*. #3—*Ernest Saves Christmas*.
- 919. NUTLEY—FRANKLIN**—(667-1777). #1—*Ernest Saves Christmas*; *Child's Play*. #2—*Fresh Horses*.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—*High Spirits*. #2—*Fresh Horses*. #3—Through 11/22: *Iron Eagle II*. Beg. 11/23: *Cocoon: The Return*.

- 921. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*A Cry in the Dark*. #2—*Oliver and Company*. #3—*The Accused*.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). *Oliver and Company*.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—*Child's Play*. #2—*The Land Before Time*.
- 932. ELIZABETH—ELMORA**—(352-3483). *Crossing Delancey*.
- 933. LINDEN—QUAD**—(925-9787). #1—*The Land Before Time*. #2—*Child's Play*. #3—*Fresh Horses*. #4—*Ernest Saves Christmas*.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). *Crossing Delancey*.
- 936. UNION—UNION**—(686-4373). #1—1969. #2—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—*Fresh Horses*. #2—*High Spirits*. #3—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Cocoon: The Return*.
- 938. WESTFIELD—TWIN**—(654-4720). #1—*Ernest Saves Christmas*. #2—*Crossing Delancey*; *Oliver and Company*.

Bergen County

- 950. BERGENFIELD—TWIN**—(385-1600). #1—*Fresh Horses*. #2—*Child's Play*.
- 951. CLOSTER—CLOSTER**—(768-8800). *The Land Before Time*.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—*The Accused*. #2—*Oliver and Company*. #3—*Child's Play*. #4—*High Spirits*.
- 953. EMERSON—TOWN**—(261-1000). #1—*Crossing Delancey*. #2—*Scrooged*; *Oliver and Company*.
- 954. FAIR LAWN—HYWAY**—(796-1717). #1—*Fresh Horses*. #2—*The Land Before Time*.
- 956. FORT LEE—LINWOOD**—(944-6900). #1—*Everybody's All-American*. #2—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Cocoon: The Return*.
- 958. OAKLAND—TWIN**—(337-4478). #1—*Fresh Horses*. #2—*High Spirits*.
- 959. PARAMUS—CINEMA 35**—(845-5070). *Crossing Delancey*.
- 961. PARAMUS—BERGEN MALL**—(845-4449). Through 11/22: *The Good Mother*. Beg. 11/23: *Hanna's War*.
- 962. PARAMUS—ROUTE 4**—(487-7909). #1—*High Spirits*. #2—Through 11/22: *Mystic Pizza*. Beg. 11/23: *Scrooged*. #3—*A Cry in the Dark*. #4—*Everybody's All-American*. #5—*Fresh Horses*. #6—*The Land Before Time*. #7—*The Accused*. #8—*Things Change*; U2: *Rattle and Hum*. Beg. 11/23: *Cocoon: The Return*. #9—*Madame Sousatzka*. #10—*Child's Play*.
- 963. PARAMUS—ROUTE 17**—(843-3830). #1—*Ernest Saves Christmas*; *They Live*. #2—1969. #3—*Iron Eagle II*.
- 964. RAMSEY—CINEMA**—(825-2090). *Oliver and Company*.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). *Crossing Delancey*.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Cocoon: The Return*. #2—*Fresh Horses*. #3—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*. #4—1969.
- 968. RUTHERFORD—WILLIAMS**—(933-3700). #1—*Oliver and Company*. #2—*Ernest Saves Christmas*.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—*Oliver and Company*. #2—*Ernest Saves Christmas*. #3—1969.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—*Everybody's All-American*. #2—*High Spirits*. #3—Through 11/22: *The Accused*. Beg. 11/23: *Scrooged*. #4—Through 11/22: *Mystic Pizza*. Beg. 11/23: *Cocoon: The Return*.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—*The Land Before Time*. #2—*Everybody's All-American*. #3—*Child's Play*.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—*Fresh Horses*. #2—*Ernest Saves Christmas*. #3—Through 11/22: *Spike of Bensonhurst*. Beg. 11/23: *Cocoon: The Return*. #4—1969.

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

★ **THE ACCUSED**—(1 hr. 55 min.; 1988) Jodie Foster is accurate and biting as an uneducated, foulmouthed girl, Sarah, who goes into a bar to have a good time, flirts a little, and gets beaten and raped by three men on a pinball machine. The assistant district attorney prosecuting the case (Kelly McGillis, in an intentionally condescending performance) apparently agrees with the men's contention that Sarah was asking for it, because she refuses to put her on the stand as a witness on her own behalf. It's only when a second case gets under way—this time directed at the men who stood around watching—that Sarah gets to tell her story. The point of the movie is that a woman should be able to drink and flirt without getting raped for it. The picture is high-minded melodrama, and what saves it from sententiousness is Foster's performance—and the live-wire direction of Jonathan Kaplan, who brings real heat to the rape scene (it's violent and unenjoyable, but we understand how men could just stand and watch it—we're watching it). Tom Topor wrote the screenplay, which gets crude and sentimental in the dawn-of-sisterhood scenes between McGillis and Foster. Produced by the team of Sherry Lansing and Stanley Jaffe. (10/31/88) R. 24, 64, 80, 101, 108, 112, 200, 206, 207, 215, 217, 302, 304, 305, 314, 317, 401, 406, 505, 509, 512, 524, 530, 601, 606, 608, 625, 634, 705, 706, 715, 718, 720, 723, 725, 755, 760, 817, 819, 902, 904, 905, 921, 936, 952, 962, 967, 970

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future, when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. 33, 104, 213, 531, 533

ANOTHER WOMAN—(1 hr. 35 min.; 1988) Woody Allen climbing the high towers of anguish once again, and falling off. Gena Rowlands plays Marion, a middle-aged philosophy professor whose morale comes apart. She wanders around an impeccably elegant New York, but the journey is really an interior one. Attacking like guilty thoughts, her husband, her brother, old friends, and old lovers accuse her of being "cold" or "unconsciously flirtatious" or—worst of all—"judgmental." The movie is a bald imitation of Bergman's *Wild Strawberries*, only without the rhapsodic and lyrical imagery. Most of it is stiff and strenuous, like a hectoring "serious" Off Broadway play. What's so

terrible about being "judgmental," anyway? It's not judgment most of us fear as much as *bad* judgment. With Ian Holm as Marion's husband, Gene Hackman as an old admirer, Sandy Dennis as an actress friend, and a very pregnant Mia Farrow as a woman Marion overhears talking to her shrink. (10/24/88) PG. 50

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. 11, 534

BIG GIRLS/CROWS—(1 hr. 30 min.; 1987) In Hebrew, Eng. subtitles. An Israeli feature, made up of two shorts, that examines the underground alternative lifestyle of many of Israel's youths. Written and directed by Nirit Yaron-Gronich and Ayelet Menahemi. 1

BIRD—(1 hr. 50 min.; 1988) Clint Eastwood's dolorous portrait of the great alto sax player Charlie "Yardbird" Parker is without a doubt the darkest feature film in the history of American movies. Forest Whitaker gives a lovely performance as Parker, and Diane Venora does very well, too, as Parker's nobly forbearing wife, Chan Richardson, but you can't really see their beautiful and painful scenes together. Eastwood and screenwriter Joel Oliansky capture parts of Parker very well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the ecstatic element in Parker's music. The movie is another portrait of a suffering genius that is much bigger on suffering than genius. (10/10/88) R. 42, 90, 533, 534

BUSTER—(1 hr. 33 min.; 1988) Based on the true story of Britain's "Great Train Robbery," this is the story of the robber-hero Buster Edwards, who successfully carried off the heist of two-and-a-half million pounds. With Phil Collins, Julie Walters, and Larry Lamb. Screenplay by Colin Shindler. Dir. David Green. R. 33, 61, 112

CHILD'S PLAY—(1 hr. 44 min.; 1988) A diabolical killer traps a mother and child in a web of murder by inhabiting an innocent-looking doll. With Alex Vincent, Chris Sarandon, and Catherine Hicks. Screenplay by Don Mancini, John Lafia, and Tom Holland. Dir. Holland. R. 24, 36, 62, 85, 90, 92, 100, 101, 103, 108, 112, 208, 210, 211, 213, 216, 217, 220, 222, 311, 313, 316, 317, 322, 401, 504, 505, 509, 510, 512, 517, 523, 530, 603, 606, 608, 613, 621, 625, 631, 703, 706, 711, 722, 724, 755, 803, 816, 819, 900, 902, 903, 904, 917, 919, 931, 933, 952, 962, 971

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a twelve-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. 90, 112, 213, 213, 530

COCON: THE RETURN—(1 hr. 56 min.; 1988) An important rescue mission allows the people who left Earth on an alien spaceship to return home, and gives them a chance to re-examine their decision to leave their friends and family. With Don Ameche, Wilford Brimley, and Jessica Tandy. Screenplay by Stephen McPherson. Dir. Daniel Petrie. PG. 6, 22, 41, 48, 89, 89, 101, 106, 111, 200, 206, 213, 218, 219, 219, 220, 300, 302, 302, 304, 304, 307, 309, 313, 316, 318, 406, 406, 503, 505, 514, 514, 516, 518, 519, 528, 530, 600, 606, 610, 612, 619, 621, 625, 707,

723, 724, 756, 759, 801, 809, 816, 818, 818, 902, 905, 920, 937, 956, 962, 967, 970, 972

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, seems to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a modern guy who inherited his father's business and stayed on the Lower East Side. He has no ethnic flavor. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. 20, 37, 63, 102, 203, 219, 220, 301, 307, 502, 504, 524, 619, 621, 700, 705, 714, 725, 809, 932, 935, 938, 953, 959, 966

A CRY IN THE DARK—(2 hrs. 1 min.; 1988) Reviewed in this issue. PG-13. 10, 33, 53, 85, 112, 200, 219, 304, 309, 312, 406, 503, 505, 524, 527, 528, 533, 608, 612, 706, 723, 802, 808, 902, 905, 921, 962

ERNEST SAYS CHRISTMAS—(1 hr. 29 min.; 1988) The incomparable Ernest P. Worrell comes to the rescue when Santa's magic bag is stolen. With Jim Varney and Douglas Seale. Screenplay by B. Kline and Ed Turner. Dir. John Cherry. PG. 20, 36, 89, 102, 112, 200, 204, 207, 211, 300, 302, 312, 314, 400, 507, 509, 511, 513, 517, 520, 523, 530, 606, 608, 610, 621, 625, 631, 634, 636, 706, 709, 714, 723, 724, 724, 753, 759, 802, 817, 818, 902, 904, 918, 919, 933, 938, 963, 968, 969, 972

EVERYBODY'S ALL-AMERICAN—(1 hr. 43 min.; 1988) A rum movie, but Dennis Quaid gives a terrifically moving performance as a star athlete, a great running back from Louisiana who responds to the common fate of growing old as if he had contracted a crippling disease. Quaid's Gavin Grey leads his college team to the 1956 Sugar Bowl championship and then marries his sweetheart, the beautiful campus queen, Babs (Jessica Lange). Yet Gavin's life after college, including a decade or so in pro football, is a long decline into Nowheresville. Quaid is amazing, but is the decline of an athlete really worth building a movie around? *Everybody's All-American* treats Gavin's growing old as if it were a tragic theme and a quintessential American story rather than a problem one man has special trouble handling. The scheme of the movie is so terribly obvious: Babs, raised to be the perfect helpmate and nothing else, adapts to her husband's decline and goes into business, becoming the family breadwinner; Gavin's adoring nephew Donnie (Tim Hutton) becomes a successful historian who writes books. They rise as he falls. The filmmakers impose a progressive demoralization on the material and ask us to see their scheme as *Life in All Its Sorrows*. Directed by Taylor Hackford. Written by Tom Rickman, from a novel by Frank Deford. (11/14/88) R. 7, 31, 52, 89, 200, 203, 214, 309, 406, 503, 506, 508, 524, 524, 527, 606, 608, 611, 612, 616, 625, 627, 638, 706, 708, 709, 715, 722, 753, 756, 761, 812, 816, 819, 901, 904, 918, 956, 962, 970, 971

FAR NORTH—(1 hr. 30 min.; 1988) When their patriarch has an accident on the farm, all four generations of a family come home to Minnesota. With Jessica Lange, Charles Durning, and Tess Harper. Written and directed by Sam Shepard. PG-13. 45

FRESH HORSES—(1 hr. 45 min.; 1988) A drama about a young college student and his obsession with a local woman. With Andrew McCarthy and Molly Ring-

wald. Screenplay by Larry Ketner. Dir. David Anspaugh. PG-13. 10, 30, 52, 65, 85, 101, 112, 200, 204, 214, 217, 219, 220, 300, 302, 304, 309, 313, 406, 505, 512, 514, 517, 520, 526, 527, 533, 602, 606, 608, 610, 612, 617, 621, 625, 631, 633, 639, 702, 705, 706, 708, 724, 753, 802, 817, 818, 902, 905, 919, 920, 933, 937, 950, 954, 958, 962, 967, 972

FULL MOON IN BLUE WATER—(1 hr. 28 min.; 1988) The owner of a once-thriving diner in a small Texas town falls for an ex-cocktail waitress who drives the local school bus. With Gene Hackman, Teri Garr, and Burgess Meredith. Screenplay by Bill Bozzone. Dir. Peter Masterson. R. 45, 112, 203, 210, 214, 314, 517, 524, 616, 625, 700, 703, 753

THE GOOD MOTHER—(1 hr. 44 min.; 1988) Unedifying, TV-movieish adaptation of Sue Miller's earnest best-seller. Anna Dunlop (Diane Keaton), a young woman who has just ended an unsatisfactory marriage and who lives with her daughter, Molly, falls in love with a passionate sculptor, Leo Cutter (Liam Neeson), and comes alive sexually for the first time in her life. But then she is severely punished: Her husband starts a custody case on the basis of what Molly has told him—that the sculptor (at Molly's request) allowed her to touch his penis. Because of this minor event, Anna loses custody of her daughter. The movie, and the book, would seem to be an indictment of a society that has trouble dealing with sexual happiness in a mother. But Sue Miller's writing is fundamentally depressed and muffled, and more confusion than anger comes through. We seem to have entered a blighted realm where everyone is stupid and events follow a meaningless and arbitrary course. With James Naughton as the husband, Jason Robards as Anna's defense attorney. (11/14/88) R. 26, 34, 54, 61, 83, 206, 307, 505, 509, 516, 518, 519, 601, 611, 618, 621, 625, 638, 703, 707, 715, 722, 757, 801, 961

***GORILLAS IN THE MIST**—(2 hrs. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals. Fossey protects them against the Batwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver turns into a hurricane. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox. With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. 20, 54, 720

HANNA'S WAR—(1 hr. 55 min.; 1988) Based on the true story of World War II heroine Hanna Senesh, who risked her life to rescue Hungarian Jews from Hitler's death camps. With Maruschka Detmers, Ellen Burstyn, and Donald Pleasence. Written by Menahem Golan and Stanley Mann. Dir. Golan. PG-13. 46, 220, 309, 317, 526, 533, 634, 702, 808, 917, 961

HIGH SPIRITS—(1 hr. 48 min.; 1988) The owner of a castle in Ireland plans to turn his crumbling ancestral home into a haunted amusement park to bring in tourist money, but the spirits of his deceased ancestors turn the prank into reality. With Daryl Hannah, Peter O'Toole, and Steve Guttenberg. Written and directed by Neil Jordan. PG-13. 7, 33, 60, 85, 100, 106, 108, 112, 210, 215, 216, 218, 219, 302, 304, 310, 314, 315, 406, 509, 512, 514, 516, 517, 530, 600, 606, 608, 610, 612, 613, 625, 706, 723, 724, 808, 818, 900, 904, 920, 937, 952, 958, 962, 970

***HOTEL TERMINUS**—(4 hrs. 27 min.; 1988) In Eng., French, German, and Spanish, Eng. subtitles. This colossal documentary by Marcel Ophuls, director of *The Sorrow and the Pity*, is an incomparable portrait of the culture—not just the demonic instance—of evil. Ophuls's subject is Klaus Barbie, whom a French court convicted in 1987 of "crimes against humanity." Gestapo chief of Lyons during the war, Barbie was an ordinary sadist in the employ of the Third Reich. What makes him unusual is that his career as a Fascist continued for 40 years after the war. Pursuing Barbie's traces in the American intelligence community, which used him to fight Communism in the late forties, and in Bolivia, where Barbie advised dictators, gave instructions in torture, and possibly ran guns to drug lords, Ophuls becomes a kind of moral detective, in-

vestigating not so much the man Barbie as the entire complex of venality and stupidity that makes such a human always fascinating. At times, Ophuls, losing his patience with old Nazis who evade him, turns downright mischievous, and the film, for all its horror, has a mocking and ironic spirit that keeps one excited by the chase. (10/17/88) 81

IMAGINE: JOHN LENNON—(1 hr. 43 min.; 1988) A documentary composed from over 200 hours of footage of John and Yoko, including clips of previously unpublished music. Narrated by Lennon. Written by Sam Egan and Andrew Solt. Dir. Solt. R. 43

IRON EAGLE II—(1 hr. 45 min.; 1988) A group of hot-shot American pilots join forces with Soviet flying aces on a mission to destroy a nuclear-missile site in a hostile foreign country. With Lou Gossett Jr., Mark Humphrey, and Stuart Margolin. Screenplay by Kevin Elders and Sidney J. Furie. Dir. Furie. R. 37, 67, 90, 106, 108, 112, 200, 211, 214, 216, 218, 220, 222, 300, 304, 306, 312, 313, 316, 318, 406, 505, 506, 509, 514, 517, 530, 532, 600, 606, 608, 610, 625, 634, 635, 702, 706, 724, 803, 815, 818, 902, 903, 905, 911, 920, 963

LAIR OF THE WHITE WORM—(1 hr. 34 min.; 1988) Excavations at a small English village turn up some very strange discoveries. With Amanda Donohoe, Catherine Oxenberg, and Sammi Davis. Written and directed by Ken Russell. R. 6

THE LAND BEFORE TIME—(1 hr. 13 min.; 1988) An animated feature, set 150 million years ago, about the young dinosaurs who populated the earth. Screenplay by Stu Krieger. Dir. Don Bluth. G. 20, 25, 31, 49, 67, 87, 90, 92, 100, 103, 106, 111, 112, 204, 210, 211, 214, 216, 218, 219, 220, 300, 303, 304, 306, 310, 314, 318, 322, 406, 504, 506, 509, 512, 517, 519, 523, 524, 533, 533, 601, 606, 608, 610, 612, 616, 618, 621, 625, 635, 706, 708, 709, 711, 716, 721, 723, 724, 724, 900, 902, 903, 904, 916, 917, 931, 933, 951, 954, 962, 971

***THE LAST TEMPTATION OF CHRIST**—(2 hrs. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must will his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. It's fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. 20, 20, 36, 41, 89, 102, 112, 200, 204, 207, 211, 221, 300, 302, 312, 314, 400, 507, 509, 511, 513, 517, 520, 523, 530, 606, 608, 610, 621, 625, 631, 634, 636, 706, 709, 714, 723, 724, 724, 753, 759, 802, 817, 818, 902, 904, 918, 919, 933, 938, 963, 968, 969, 972

LITTLE DORRIT—(6 hrs.; 1988) Consisting of two three-hour-long films, "Nobody's Fault" and "Little Dorrit's Story," this is a classic retelling of Dickens's story of the hapless Arthur Clennam and the strong-willed Amy Dorrit. With Derek Jacobi, Alec Guinness, and Joan Greenwood. Adapted for the screen and directed by Christine Edzard. G. 46

MADAME SOUSATZKA—(2 hrs. 2 min.; 1988) Shirley MacLaine gives an egotistical performance in an egotistical role as an émigré piano teacher who falls in love with her young virtuosos, bullying them mercilessly and attempting to save them from the disaster of giving a concert before they are ready. The movie, written by Ruth Prawer Jhabvala, from a novel by Bernice Rubens, and directed by John Schlesinger, is the kind of dear old thing that rightly went out of fashion some years ago: Russian piano teacher beached in London, surrounded by elderly people holding on to gentility in a philistine world; teacher and Mama battling over handsome young virtuoso. But MacLaine burns through the tremulous sensitivity. With Navin Chowdhry as the young whiz, Shabana Azmi as his avaricious mother, and Twiggy, who is quite

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MOVIES

charming, as a girl hanging on to the pop-music scene. (10/31/88) PG-13. 5, 43, 53, 314, 533, 634, 916, 962

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mincola (Babylon?) palace, Angela lives surrounded by hot furniture. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. (8/15/88) R. 4

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter who finds that he hasn't lost his desire to gore live animals starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodovar. Dir. Almodovar. 11

MYSTIC PIZZA—(1 hr. 42 min.; 1988) The lives and loves of three working-class Portuguese girls in Mystic, Connecticut, or what's known in current Hollywood speak as a "relationship picture" (i.e., a movie done as a soap opera). Produced independently, it has a gentler touch and a little more "heart" than a studio film. There's the pizza parlor where everyone is part of one big family; a good girl (Annabeth Gish) who is entering Yale and has a painful first experience of love; her beautiful sister (Julie Roberts), who seems to be stupid and sluttish but is actually shrewd and honorable; and their gurgling friend (Lili Taylor), a little dynamo who, in a contempo role reversal, treats her marriage-hungry boyfriend as a sex object (he doesn't like it). Amiable, harmless, and entirely second-rate. Written by Amy Jones, Perry Howze, Randy Howze, and Alfred Uhry. Directed by Donald Pietrie. (11/7/88) R. 11, 37, 48, 85, 112, 210, 219, 221, 313, 317, 512, 515, 520, 523, 524, 530, 606, 608, 611, 625, 706, 709, 715, 718, 719, 801, 815, 816, 818, 902, 904, 962, 970

1969—(1 hr. 33 min.; 1988) Two college boys, one a pragmatist and the other a poet, both take a moral stand on the Vietnam War. With Robert Downey Jr., Kiefer Sutherland, and Bruce Dern. Written and directed by Ernest Thompson. R. 24, 36, 62, 85, 112, 210, 214, 219, 301, 406, 503, 505, 510, 517, 523, 527, 530, 532, 603, 606, 608, 610, 616, 625, 634, 635, 700, 705, 708, 714, 724, 756, 801, 808, 809, 902, 904, 914, 917, 936, 963, 967, 969, 972

OLIVER AND COMPANY—(1 hr. 12 min.; 1988) An orphaned kitten named Oliver is taken in by a pack of misfit mutts and their human master, Fagin. Featuring the voices of Joey Lawrence, Billy Joel, and Cheech Marin. Animation screenplay by Jim Cox, Timothy J. Disney, and James Mangold. Dir. George Scribner. G. 21, 34, 40, 51, 66, 88, 101, 112, 204, 206, 207, 222, 313, 315, 317, 400, 501, 504, 505, 509, 511, 513, 523, 530, 606, 608, 618, 621, 627, 636, 706, 709, 714, 721, 722, 759, 803, 815, 905, 918, 921, 930, 938, 952, 953, 964, 968, 969

SALAAM BOMBAY!—(1 hr. 53 min.; 1988) A good movie, but far from a great one. A ten-year-old country boy, Krishna (Shafiq Syed), abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the urban pile. He is bright and resourceful, but the milieu he lives in is casually vicious. By the end of the movie, we think that he will survive only if he learns to stop caring for others and look after himself. The young director, Mira Nair, who was born in India but educated in America, has limited dramatic resources, and she doesn't bring anything terribly individual to the story. The movie has a generic, almost impersonal feeling. There are two exceptionally skilled and attractive performers—Nana Patekar, who plays the cruel yet self-doubting Baba, a handsome man who thinks he's too good to be a pimp, and Aneta Kanwar as the prostitute Rekha, who loses her little girl (Baba is the father) to a state school for children. The breakup of this family is the most touching thing in the movie. The children are actual street children. 81

SCROOGED—(1 hr. 48 min.; 1988) A zany update of Dickens's classic Christmas story *A Christmas Carol*. With Bill Murray, Karen Allen, and John Houseman.

Screenplay by Mitch Glazer and Michael O'Donoghue. Dir. Richard Donner. PG-13. 24, 32, 60, 67, 85, 108, 200, 215, 216, 217, 219, 304, 305, 306, 314, 401, 406, 505, 512, 516, 517, 524, 530, 606, 610, 621, 625, 631, 634, 635, 709, 718, 723, 724, 764, 803, 817, 819, 902, 905, 910, 936, 953, 962, 967, 970

SPIKE OF BENSONHURST—(1 hr. 41 min.; 1988) A street-smart kid from Bensonhurst dreams of becoming a boxing champ, but the daughter of the local Mafia don has some very different plans for him. With Sasha Mitchell, Ernest Borgnine, and Maria Patillo. Written and directed by Paul Morrissey. R. 7, 33, 60, 106, 112, 200, 218, 219, 220, 300, 304, 306, 312, 313, 318, 406, 503, 508, 514, 516, 517, 530, 532, 600, 606, 608, 610, 625, 723, 905, 937, 956, 967, 972

THEY LIVE—(1 hr. 45 min.; 1988) A science-fiction thriller about a society overtaken by aliens who control the population through a hypnotic signal broadcast over the television system. With Roddy Piper, Keith David, and Meg Foster. Screenplay by Frank Armitage. Dir. John Carpenter. R. 22, 35, 90, 111, 112, 207, 209, 214, 222, 312, 314, 406, 530, 608, 753, 818, 902, 904, 910, 963

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a demonstration of the way "facts" can be distorted to create a pseudo-reality. In the end, the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. 81

THINGS CHANGE—(1 hr. 40 min.; 1988) David Mamet's new movie is a very minor comedy about honor and treachery. An elderly shoe-shine boy, Gino (Don Ameche), persuaded by the Chicago Mafia to take the fall for a crime that he didn't commit, spends a week-end in Lake Tahoe with the minor mobster assigned to guard him, Jerry (Joe Mantegna), and is mistaken for a big-time hood. Suddenly doors open to the two bumblers, Gino and Jerry. Gino's silence is assumed to be the reticence of power; his simplicities about shoes and fishing are taken as cryptically brilliant advice on how to run a Mafia family. Mamet amuses himself with the grave ceremonies of Mafia style—the elaborate protocol, the codes and traditions buried in silence. But *Things Change* is very thin stuff—little more than an anecdote. It turns out that when Mamet drops his nastiness and cynicism, very little is left behind. In this movie, he falls all the way to routine farce (will Gino and Jerry be found out?), which he carries off with less energy than an experienced hack director. (11/7/88) PG. 5, 44, 87, 521, 702, 912, 962

TWICE DEAD—(1 hr. 30 min.; 1988) An unsuspecting family from Colorado inherits a haunted mansion. With Tom Breznahan and Jill Whitlow. Screenplay by Bert L. Dragin and Robert McDonnell. Dir. Dragin. R. 3, 33, 91, 107, 111, 207, 208, 209, 222, 300, 306, 316, 508, 517, 610, 625, 724, 903

U2: RATTLE AND HUM—(1 hr. 39 min.; 1988) The first concert film of the great Irish rock band, filmed during their 1987 tour. Dir. Phil Joanou. PG-13. 32, 210, 214, 305, 314, 715, 902, 962

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of the work day they go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. An alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-film noir style, to a plot to destroy Toontown. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's

an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. 320, 533

★ **WINGS OF DESIRE**—(2 hrs. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. The angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Yet the angels cannot enter history; they cannot prevent a teardrop from falling. Through all his gravity, Wenders is playing a movie game of considerable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist. The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) 4

WITHOUT A CLUE—(1 hr. 47 min.; 1988) A new comedic turn on the Sherlock Holmes story—the supersleuth as a bungling inept and Dr. Watson as the real brains of the operation. With Michael Caine and Ben Kingsley. Screenplay by Gary Murphy and Larry Strawther. Dir. Thom Eberhardt. PG. 11, 526, 616, 753, 764

★ **WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN**—(1 hr. 28 min.; 1988) In Spanish, Eng. subtitles. A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the bad boy of post-Franco cinema. The movie is a sensual and glittering celebration of women. In modern-day Madrid, Pepa (the great Carmen Maura), an actress, is abandoned by her boyfriend, Iván (Fernando Guillén), who does voice-overs for TV commercials. Iván, the epitome of suave Latin worthlessness, need only intone the words "I love you" in a TV ad to knock women dead all over Spain. Pepa doesn't even want the lout back; she merely wants to say good-bye in person, without being dominated by his crooning tones on the telephone. As people of all shapes and sizes gather in her apartment, there's a touch of thirties-Hollywood in the frantic pace and the heaped absurdities. But the exoticism of the Spanish women is something we've never seen before. Almodóvar draws on the comic advantage of gay sensibility—life as passion, as color, as outrage and scandal, and as fun. In the end, magic and madness and romantic obsession all come together in a way that can only be called classical. With Antonio Banderas, Rossy de Palma, and María Barranco. (11/21/88) R. 82

REVIVALS

ALICE ADAMS—(1 hr. 35 min.; 1935) Vintage Katharine Hepburn. She plays a small-town belle in this version of Booth Tarkington's novel. With Fred Stone and Fred MacMurray. Dir. George Stevens. 47

ALPHAVILLE—(1 hr. 40 min.; 1965) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina, and Akim Tamiroff. Dir. Jean-Luc Godard. 2

THE BAD AND THE BEAUTIFUL—(1 hr. 58 min.; 1952) One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a Faulkner-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee. Dir. Vincente Minnelli. 8

THE BICYCLE THIEF—(1 hr. 30 min.; 1949) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided amateur cast are almost more real than life itself. 8

THE CONFORMIST—(1 hr. 55 min.; 1970) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. 9

DESIGN FOR LIVING—(1 hr. 28 min.; 1933) Ben Hecht's reworking of a Noel Coward play about two men (Fredric March and Gary Cooper) who set up house with a single woman (Miriam Hopkins). The material was cleaned up too much, but some of the sophistication is still very striking—and unimaginable today. Gary Cooper looks a little odd delivering quips, but Fredric March is astoundingly debonair. Dir. Ernst Lubitsch. 8

DIABOLIQUE—(1 hr. 47 min.; 1955) In French, Eng. subtitles. The creepy Henri-Georges Clouzot classic about a man, his wife, his mistress, and a corpse that won't lie still. A good, claustrophobic horror film, almost too sadistic to be enjoyable. With Vera Clouzot and Simone Signoret. 9

DOWN BY LAW—(1 hr. 47 min.; 1986) Jim Jarmusch's feature is an escape fantasy about two New Orleans lowlives—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as Grand Illusion for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Songs by Waits; jazz score by Lurie. 9

THE GLASS MENAGERIE—(2 hrs. 14 min.; 1987) Paul Newman's production of Tennessee Williams's early play is a little grim and monotonous, although a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. John Malkovich, as Tom, the Williams autobiographical figure, is wicked in his bruising arguments with his mother, Amanda; Joanne Woodward is too perky for the great role of the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy sister; and James Naughton is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. 2

LADY CHATTERLEY'S LOVER (1955)—(1 hr. 41 min.) In French, Eng. subtitles. D. H. Lawrence's novel of sanctioned adultery, sensational and controversial in its time (1928), made into a sluggish 1950s drama of extramarital love—sensitively handled, but unconvincingly written and poorly acted. With Danielle Darrieux. Dir. Marc Allégret. 2

1900—(4 hrs. 5 min.; 1977) Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. 9

ON GOLDEN POND—(1 hr. 49 min.; 1981) A triumph for Henry Fonda as an elderly retired professor summering with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally so unemphatic, acts out the noisy assertiveness of a man who cannot admit that his physical control is beginning to go. Hepburn is goosey and likable, but the rest of the movie is an embarrassment. Ernest Thompson, adapting his own play, sets up cliché problems and mechanically resolves them. With Jane Fonda, Doug McKee, and Dabney Coleman. Dir. Mark Rydell. 47

SAN FRANCISCO—(1 hr. 55 min.; 1936) Love and friendship on San Francisco's legendary Barbary Coast. Clark Gable is the slick proprietor of a gambling house; Spencer Tracy—warming up for Father Flanagan—a priest who worries about his friend's soul; Jeanette MacDonald, the woman who, with Tracy's help, makes Gable see the error of his ways; and then there's that earthquake. Great fun: MacDonald, eyes heavenward, singing "The Holy City," and throwing herself into a more earthbound rendition of "San Francisco." Dir. W. S. Van Dyke II. 47

TROUBLE IN PARADISE—(1 hr. 23 min.; 1932) It's shocking to see how sophisticated Hollywood once expected its public to be. Everyone has used words like "flawless" to describe this Ernst Lubitsch comedy about two con artists (Herbert Marshall and Miriam Hopkins) and a wealthy *parisienne* (Kay Francis), and everyone is right. The ultimate adult movie. Screenplay by Samson Raphaelson and Grover Jones. 8

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BROADWAY

Previews and Openings

Wednesday, November 23

LEGS DIAMOND—Peter Allen stars as "Legs" Diamond in a musical adapted from the film *The Rise and Fall of Legs Diamond*. It's set in and around a speakeasy in Manhattan in the twenties, and is based on the life and times of the nefarious underworld figure who was also a song-and-dance man; the book is by Harvey Fierstein and Charles Suppon; the music and lyrics by Peter Allen; Alan Johnson did the choreography, and the director Robert Allan Ackman. Featured in the cast are Julie Wilson, Randall Edwards, Raymond Serra, Jim Fyfe, Christian Kauffman, Joe Silver, Bob Stillman, and Pat McNamara. Previewing now prior to a 12/26 opening. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$40 to \$50; Wednesday at 2, \$35 to \$45. **Mark Hellinger Theater**, 51st Street and Broadway (757-7064). 2 hrs. 20 mins. All major credit cards. **IRLS**

OUR TOWN—The fiftieth-anniversary production of Thornton Wilder's play, directed by Gregory Mosher, featuring Spalding Gray in the pivotal role of the stage manager, Penelope Ann Miller as young Emily, and Eric Stolz as the young suitor, also Frances Conroy, James Rebhorn, Peter Maloney, and Jeff Weiss. Previewing now prior to a 12/4 opening date. Tuesday through Saturday at 8, Wednesday, Saturday, and Saturday matinees all at 3; \$25 to \$30. No performances on 11/24, 12/25, and 1/1. Engagement ends 1/15/89. **Lyceum Theater**, 149 West 45th Street (239-6200). All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphinx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late, great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlene Woodard. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday, at 3; \$30-\$45. **Ambassador Theater**, 219 West 49th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Nancy Opel, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$40 to \$45. **Vivian Beaumont Theater**, at Lincoln Center,

65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. ● **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats* and presented with a cast of 23 talented "cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn; choreographed by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now the Grizabella. Monday through Friday at 8, Saturday at 2 and 8, \$32.50 to \$50; Wednesday at 2, \$27.50 to \$45. **The Winter Garden Theater**, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ●● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King Jr.; opened 8/4/88. There are two couples, the older "we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations are not delightful. Tuesday through Thursday at 8, \$25 to \$35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, \$27.50 to \$37.50; Wednesday at 2, \$22.50 to \$32.50. **46th Street Theater**, 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by the late Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Wednesday at 8 (no more Thursday performances); Fridays and Saturdays at 8; Wednesdays and Saturdays at 2, Sundays at 3; \$35 to \$47.50. At the **Shubert Theater**, 225 West Forty-Fourth Street (239-6200). 2 hrs. 10 mins. All major charge cards. ●●

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's play; directed by Stephen Porter. Featured in the cast are Remak Ramsay, Rosemary Murphy, Philip Bosco, Roxanne Hart, and Victor Garber. Tuesday through Thursday at 8, Wednesday and Saturday at 2, Sunday at 3; \$33; Friday and Saturday at 8, \$36. **Circle in the Square Theater**, 1633 Broadway (239-6200). All major credit cards. **IRLS**

42ND STREET—A musical based on Bradford Ropes's novel, which was made into the 1933 film of the same name. Got it? With Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, \$27.50 to \$45. **St. James Theater**, 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ●●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Cynthia Sikes plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; it's a big award-winner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$35 to \$50; Wednesday at 2, \$32.50 to

\$42.50. At the **Martin Beck Theater**, 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. ● **IRLS**

JACKIE MASON SHOW—*The World According to Me*. The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$15 to \$35 (last weeks). At the **Brooks Atkinson Theater**, 256 West Forty-Seventh Street (246-0102). 2 hrs. All major credit cards. **IRLS**

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple-award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound; opened 3/28/88. Featured in the cast are Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, \$30.50 to \$40, Wednesday at 2, \$29.50 to \$37.50. At the **Eugene O'Neill Theater**, 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!"; John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title, and they do their best with the material at hand to convert him into a proper nobleman. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$37.50 to \$50; Wednesday at 2, \$30 to \$42.50. **Marquis Theater**, Forty-Sixth Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ●● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, with Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8, Saturday at 2; \$25 to \$50. 200 tickets at \$16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater**, Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, and still going strong, conceived and devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Material by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, Sherman Yellen, and others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; \$35-\$45. **Edison Hotel**, 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ●●

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants; opened 1/26/88. Featured in the cast are Timothy Nolen as the Phantom,

Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, \$36.50 to \$50; Wednesday at 2, \$30 to \$42.50. **Majestic**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Barry Williams, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard; opened 5/1/88. Monday through Friday at 8 (no performance on Thursday nights), Wednesday and Saturday at 2, Sunday at 3. \$45 for Saturday eve., \$40 for all matinees, \$42.50 for all others. At the **Helen Hayes Theater**, 240 West Forty-Fourth Street (246-0102). 2 hrs. All major credit cards.

RUMORS—Neil Simon's latest takes place in Sneed's Landing, and revolves around an anniversary party, an errant gunshot, two mistaken affairs, a temporary hearing disorder, and a missing hostess; directed by Gene Saks. Featured in the cast are Ron Leibman, Christine Baranski, Joyce Van Patten, Jessica Walter, Charles Brown, Mark Nelson, Cynthia Darlow, Andre Gregory, Lisa Banes, and Ken Howard. Previewing now prior to a 11/17 opening. Monday through Saturday at 8, \$27.50 to \$40; Saturday at 2; \$25 to \$35; Wednesday at 2, \$20 to \$32.50. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. **IRLS**

SARAFINA!—The South African musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Masekela, tells of a class of high-school children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, plus unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sun. at 3; \$30-\$40. At the **Cort Theater**, 138 West Forty-Eight Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SPEED-THE-PLOW—David Rasche, Bob Balaban, and Felicity Huffman star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$25 to \$35; opened 5/3/88. At the **Royale Theater**, 242 West Forty-Fifth Street (239-6277). 1 hr. 35 mins. All major credit cards. **IRLS**

SPOILS OF WAR—Kate Nelligan and Jeffrey DeMunn star in Michael Weller's play, set in the late fifties, about a sixteen-year-old boy (Christopher Collet) and his estranged parents; directed by Austin Pendleton. Featured in the cast are Alice Playten, Kevin O'Rourke, and Marita Geraghty. Monday through Saturday at 8, Saturday at 2, \$32.50 to \$37.50; Wednesday at 2, \$27.50 to \$32.50. **Music Box Theater**, 230 West 45th Street (239-6200). All major credit cards. 2 hrs. 20 mins. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$32.50 to \$50; Wednesday at 2, \$25 to \$40. **The Gershwin Theater**, 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AD HOC, A 'COMMERCIAL' MUSICAL—About the advertising industry, by Alice Whitfield, Ralph Affoumado, and David Curtis. With Alice Whitfield, Jan Neuberger, and Mitchell Whitfield. Wednesday through Saturday at 8, Sunday at 7; \$10. **South Street Theater**, 424 West 42nd Street (564-8038).

BACK IN THE WORLD—Stephen Mack Jones's play about five black men who served in Vietnam. Their lives and memories before, during, and after the war are told. One of the Ten Best Plays of 1988-87 by American Theater Critics Association. Wednesday through Friday at 8, Saturdays at 3 and 8, Sundays at 2 and 7; through 11/27; \$18. **Judith Anderson Theater**, 422 West 42nd Street (512-1960).

BAT THE FATHER, RABBIT THE SON—Donal O'Kelly's tale of an Irish bicycle repairman turned trucking mogul who is in search of his shriveled soul, lost in the struggle for success. (The author performs all the characters herein.) Thursday through Saturday at 8, Sunday at 3; \$15; through 11/23. At the **Irish Arts Center**, 553 West Fifty-First Street (757-3318).

BERENICE—Robin Leslie Brown has the title role in Racine's 1617 tragedy about the fiery queen of Palestine, translated by Earle Edgerton; directed by Shepard Sobel. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 3; through 11/27; \$10. **Pearl Theater**, 125 West 22nd Street (645-7708).

THE BIG WINNER—Zypora Spaisman and David Rogoff star in Sholom Aleichem's comedy, in Yiddish (live simultaneous English translation). It tells of a lottery winner whose life is transformed by his abundance of money. Music by Haim Elisha, lyrics by Miriam Kresyn. Featured in the cast are Sandy Levitt, I. W. Firestone, and Mina Bern; directed by Rina Elisha. Saturday at 8, Sunday at 2 and 5:30; \$16 and \$18. At the **Folksbiene Theater**, 123 East Fifty-Fifth Street (755-2231). **IRLS**

BIRDMAN COMETH—An evening of comedy and mime, starring David McCharen. Tuesday through Saturday at 8, Sunday at 5; \$20; 11/25 through 12/11. At the **Samuel Beckett Theater**, 410 West Forty-Second Street (594-2826).

A BURNING BEACH—Eduardo Machado's play describes an occurrence on an island in the Gulf of Mexico, where a family is torn apart by forces struggling to control its destiny; directed by Rene Buch. Featured in the cast are Seret Scott, Ivonne Coll, Liann Pattison, Mateo Gomez, George Londoner, and Lillian Garrett. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$20. **American Place Theater**, 111 West 46th Street (840-3074).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of Second Avenue and 12th Street in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, George Guidall, Sidney Armus, Walter Bobbie, Marilyn Cooper, Fyvush Finkel, Steven Skybell, Felix Febich, Bob Dishy, Anthony Fusco. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; \$25. **Public/Newman**, 425 Lafayette Street (598-7150).

THE COCKTAIL HOUR—A. R. Gurney Jr.'s play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. Featured in the cast are Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$27 to \$30. (11/27 at 7 is canceled and they'll play a special matinee 11/25 at 2:30, all for Thanksgiving.) **Promenade Theater**, Broadway at 76th Street (580-1313).

CORIOLANUS—The Shakespeare Marathon resumes, featuring Christopher Walken in the title role, Irene Worth as Volturnia, Keith David as Aufidius, Moses Gunn, and Paul Hecht; directed by Steven Berkoff. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30. **Public/Ansper Theater**, 425 Lafayette Street (598-7150).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Anderson Matthews star in Alfred Uhry's prize-winner about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30. **John Houseman Theater**, 450 West 42nd Street (564-8038). ●

EASTERN STANDARD—Richard Greenberg's play takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the eighties; directed by Michael Engler. Featured in the cast are Anne Meara, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Sunday at 8, Saturday at 2:30; Sunday at 2:30 and 7; through 12/4; \$30. Manhattan Theater Club at Stage

One, downstairs in the **City Center Theater**, 131 West Fifty-Fifth Street (581-7907).

EMERALD CITY—David Williamson's satirical comedy about a successful screenwriter and his publisher wife who find themselves swept up into the materialism of an insensitive city; directed by R. J. Cutler. Featured in the cast are Daniel Gerroll, Gates McPadden, Doris Belack, Dan Butler, Alice Haining, and Jerry Lanning. Tuesday through Saturday at 8; Sunday at 3; \$16 and \$18. **Perry Street Theater**, 31 Perry Street (279-4200).

THE FAITHFUL BRETHREN OF PITT STREET—Philip Lamb's comedy, "a serious farce," is about a devotee of the arts who manages to persuade two old realtors to undertake the financing of a Yiddish art theater in the heart of Broadway; directed by Ethan Taubes. With David Hurst, Sol Frieder, Debra Stricklin, Allen Rickman, Ward Saxton, and Mike Marcus. Tuesday through Saturday at 8, Sunday at 3, \$24 to \$27.50. **Orpheum Theater**, 126 Second Avenue. Closed.

THE FANTASTICKS—A gracious and musical fable, in its twenty-ninth year, that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$24 to \$28. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FORBIDDEN BROADWAY 88—This satire has come to its home off Broadway in a full evening's show, and director/writer Gerard Alessandrini's new version is up to par, snuff, and all sorts of mischief. Most of the new material is heady stuff. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Featured in the cast are Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; \$30 to \$32.50 (12/26 to 30, all seats are \$30). At the **Theater East**, 211 East Sixtieth Street (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin star in Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-40 singles searching for fulfillment; the director is Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; \$28.50. At the **Westside Arts Theater**, 407 West Forty-Third Street (541-8394). ●

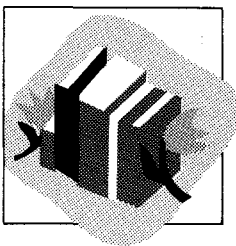
GHOSTS—Fionnula Flanagan stars as an enlightened nineteenth-century woman who must battle with the "ghosts" in her past as her present actions collide with conventional society, in Henrik Ibsen's most controversial play of its era; directed by Stuart Vaughan. Featured in the cast are Raphael Sbarge as her son, and David McCallum as Pastor Manders, and Roma Downey and Edward Seamon as Regina and Jacob Engstrand. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2; \$20 to \$28; through 11/27. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1883). **IRLS**

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$20 to \$30. **The Lamb's Theater**, 130 West 44th Street (239-6200).

THE HEIDI CHRONICLES—Wendy Wasserstein's play is a coming-of-age tale of Heidi Holland, celebrating one woman's wish to stand by her beliefs; directed by Daniel Sullivan. With Joan Allen in the title role, Boyd Gaines, Peter Friedman, Ellen Parker, Joanne Camp, Anne Lang, Sarah Jessica Parker, and Vince Grant. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3. **Playwrights Horizons**, 416 West 42nd Street (279-4200).

I COULD GO ON LIP-SYNCHING!—John Epperson stars in the musical tale of a girl's travels from the backwoods to movie stardom; conceived and developed by Epperson and Justin Ross, who also directs. Thursday & Friday at 8:30; Saturday at 7 and 11, Sunday at 8:30; \$12. **Theater Off Park**, 224 Waverly Place (279-4200).

ITALIAN AMERICAN RECONCILIATION—John Patrick Shanley's play, directed by the author, tells of a man so



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THEATER

in love with his ex-wife that he's willing to overlook the fact that she killed his dog and tried to shoot him with the same gun. With Helen Hanft, John Turturro, Jayne Haynes, Laura San Giacomo, John Pankow. There's a raciness, a joy in hyperbole, a savoring of the juices of living that makes this a tasty enough dish. Through 12/4 (call theater for specifics). Manhattan Theater Club on Stage II at **City Center**, 131 West 55th Street (581-7907).

THE LADY IN QUESTION—Charles Busch has written and stars in this play, directed by Kenneth Elliott. It's a wartime tale of romance and courage with Busch portraying a world-famous concert pianist who battles her own selfish nature and the Nazis, in a gripping tale of romance and intrigue set in war-torn Bavaria. Featured in the cast are Meghan Robinson, Theresa Marlowe, Robert Carey, Kenneth Elliott, Arnie Kolodner, Mark Hamilton, Andy Halliday, and Julie Halston. Friday through Sunday at 8, Saturday at 11 p.m.; \$12; through December 11. **WPA Theater**, 519 West 23rd Street (206-0523).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; \$15. At the **National Black Theater**, 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Saturdays at 8. On Fridays at 8, *Let the Music Play Gospel*, a new gospel musical with the greatest gospel hits of all time, an accomplished cast, and with Vy Higginsen as hostess-narrator; \$10 to \$15. **Heckscher Theater**, Fifth Avenue at 104th Street (534-6311). ● ●

THE MIDDLE OF NOWHERE—A fantasy featuring 50 of the best-known songs of singer/songwriter Randy Newman, conceived and directed by Tracy Friedman, and set in a Louisiana bus station where five strangers are stranded overnight. Featured in the cast are Michael Arkin, Vondie Curtis-Hall, Tony Hoylen, Diana Castle, and Roger Robinson. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$27.50 to \$30. **Astor Place Theater**, 434 Lafayette Street (254-4370).

NASTY LITTLE SECRETS—Lanie Robertson's play based on the relationship between British playwright Joe Orton and his lover/mentor Kenneth Halliwell; directed by Stuart Ross. Featured in the cast are Scott Renderer, Craig Fols, Colin Fox, and John Vennema. Tuesday-Saturday at 8, Sunday at 3 (no performance 11/24); \$10. Primary Stage Company at **45th Street Theater**, 354 West 45th Street (333-7471).

NEW YORK SON—Radio raconteur and storyteller Mike Feder brings his tales of urban angst and exotic diversion to town. Friday and Saturday at 10:30 p.m., and Sunday at 7; \$16; through 12/4. **Perry Street Theater**, 31 Perry Street (279-4200).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Lynne Wintersteller, Marilyn Farina, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$27.50 to \$32.50 (no Wednesday matinee 11/23, there'll be one 11/25 at 2, \$27.50). **Douglas Fairbanks**, 432 W. 42nd St. (239-4321). ● ●

OIL CITY: THE MUSICAL HIGH SCHOOL REUNION—Musical revue, directed by Larry Forde. Featured in the cast are Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfit. It's about four graduates of the same high school who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; \$27. **Circle-in-the-Square Downtown Theater**, 159 Bleecker Street (254-6330). ● ●

ON TINA TUNA WALK—The return of this gay comedy by John Glines about five young men on Fire Island on Midsummer Eve; directed by Peter Pope. Tuesday through Sunday at 8:30; \$15; through 12/18. Produced by Glines at the **Courtyard Playhouse**, 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8,

Sunday at 3 and 7, Saturday at 2; \$25. **Harold Clurman Theater**, 412 West 42nd Street (695-3401). ●

RECKLESS—Craig Lucas's comic nightmare, directed by Norman Rene, follows the journey of a young woman who escapes into a Christmas night and discovers a new life. Featured in the cast are Robin Bartlett (who is spectacular), Susan Blommaert, Welker White, Michael Piontek, Joyce Reehling, John Dosssett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; \$22.50 to \$26; through 1/1/89. **Circle Repertory Theater**, 99 Seventh Avenue South (924-7100).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo*; Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia*; Jose Zorrilla's 1844 play, *Don Juan Tenorio*; Richard Talesnik's *La Fiacca*; *La Generala Alegre* (The General's Merry Wife); *Puerto Rico Sings*; *La Corte De Faraon*; in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; \$12 for plays, \$16 for musicals and dance events. **Gramercy Arts**, 138 East 27th St. (889-2850).

THE RIMERS OF ELDRITCH—A community haunted by bad times and a murder is the setting for Lanford Wilson's 1966 play. Mark Brokaw directs an ensemble of seventeen, including Danielle Du Clos, Adam Storke, and Ralph Roberts. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$18-\$22. **Second Stage Theater**, Broadway at 76th (873-6103).

SAVED FROM OBSCURITY—Tom Mardirosian's play about an actor's journey through the theater scene, on Broadway, Off-Broadway, Off-Off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$22 to \$24. Produced by the Playwrights Horizons at its **Upstairs Studio Theater**, 416 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Amy Ryan, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; \$27; Friday and Saturday at 8, Sunday at 3, \$29. **Westside Arts Theater**, 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; \$27 to \$30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring 50 songs of the early sixties (Burt Bacharach, Hal David, Ellie Greenwich, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a love-lorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson; choreography by Javier Velasco. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; \$35. **Stage Left at the Criterion Center**, 45th Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early fifties in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$28 for all, except Saturday which is \$32.50. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio, and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Laura Esterman, Frederick Rolf, and Sam Tsoutsouvass. Monday through Wednesday at 8; Sunday at 3 and 7, \$100; Friday at 8, \$120; Saturday at 5 and 9, \$135; Wednesday at 2, \$60. **Seventh Regiment Armory**, Park and 66th St. (239-2590).

THEATER

THE TEMPTATION OF ST. ANTONY—Part 3 of Frank Dell's trilogy, inspired by Gustave Flaubert's epic work *The Road to Immortality*; directed by Elizabeth LeCompte. Thursday through Sunday at 8; \$20. The Wooster Group at **The Performing Garage Theater**, 33 Wooster Street (966-3651).

THE THREE SISTERS—Anton Chekhov's classic, performed by an Asian-American cast, translated by Randall Jarrell, directed by Margaret Booker. Starring in the title roles are Natsuko Ohama, Mary Lee-Aranas, and Ginny Young. 11/22 at 7, \$45 (a gala); Tuesday through Friday at 8, Saturday at 2 and 8, Wednesday at 2; \$10 to \$22; through 12/17. Pan-Asia Repertory Theater at **Playhouse 46**, 423 West 44th Street (245-2660).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, equally funny and imaginative; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$24 to \$28. **Provincetown Theater**, 133 Macdougall Street (477-5048). ●●

VENICE PRESERV'D—Thomas Otway's Restoration tragedy about revolution and romance in seventeenth-century Italy; directed by Bill Reichblum, written in 1682, in repertory through 11/25; \$15. Jean Cocteau Repertory at **Bouwerie Lane**, 330 Bowery (677-0060).

WAITING FOR GODOT—The Mike Nichols production of Samuel Beckett's play boasts an extraordinary cast: F. Murray Abraham and Bill Irwin and Steve Martin and Robin Williams! Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; \$30; through 11/27. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

WHAT ABOUT LOVE—Dennis Dane's comedy about a proud gay Puerto Rican and his coming-out yuppie lover; directed by Robert Stewart. Featured in the cast are Timothy Warmen, Dennis Dane, Jami Simon, Muriel Gould, Loretta Palm, and Deborah LaCoy. Wednesday and Thursday at 8, Friday at 7:30; Saturday and Sunday at 2:30 and 7:30; \$15. **Noho Playhouse**, 2 Bond Street (869-3530).

WHAT DID HE SEE?—A play, written, directed, and designed (sets and costumes) by Richard Foreman, about an odd youth who dreams of sailing beyond the horizon. Featured in the cast are Will Patton, Rocco Sisto, and Lil Taylor. Tuesday through Thursday and Sunday at 8; Friday and Saturday at 7:30 and 10; \$25. The New York Shakespeare Festival's **Public/Shiva Theater**, 425 Lafayette Street (598-7150).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Comedy by Don and Rich Werbacher, set in post-World War II Staten Island, where a family of eccentric characters anxiously awaits the return of a family member; directed by Judd Silverman. Featured in the cast are Julia McLaughlin, Susan Farwell, Milton Elliott, Howard Thoresen, Keith Michl, Michael Curran. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$20. **Village Theater**, 137 West 22nd Street (564-8038).

OFF-OFF BROADWAY

AMERICAN ROYALTY—A play by Joyce McIver and Richard Haase, about the secret lives of soap-opera stars; directed by Richard Haase. Wednesday through Saturday at 8; Sunday (11/27) at 3; \$8; 11/16 through 12/10. Presented by Nustage at **INTAR**, 420 West 42nd Street (788-0907).

THE APPLE CART—Revival of George Bernard Shaw's cosmic (and comic) vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Friday and Saturday at 8, Sunday at 3; through 12/11; \$10. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

DON JUAN IN N.Y.C.—Eduardo Machado's music-theater play, directed by David Willinger, with songs by Sergio Garcia-Marruz, is the classic Don Juan story set again in an East Village background. With Walter Krochmal, Jack Landron, Lisa Gluckin, Irma LaGuerre, Eugenia Cross, Jim Lamb. Thursday through Sunday at 8; \$4 (that's right, \$4). **Theater for the New City**, 155 First Avenue (254-1109).

DOUBLE BILL—Russell McLaughlin's *Teatime in Baker Street* and Fred Fondren's *Sherlock Holmes: A Case of*

Identity, adapted from the Conan Doyle story; both directed by Fred Fondren. Thursday through Saturday at 8, Sunday at 3; \$8; 11/24 through 1/8. **Prometheus Theater**, 239 East 5th Street (477-8689).

THE ELEPHANT MAN—A revival of Bernard Pomerance's drama recounting the life of the disfigured Joseph Merrick (played by Gary Kerr); directed by Mark Harborth. 11/30 through 12/11 at 8, Saturday and Sunday at 2; \$8. **Our Studios**, 622 Broadway (582-4211).

FIGHTING LIGHT—Greg Zittel's play is about a bootlegger who falls in love with a woman from Verona, New Jersey; directed by Matthew Penn. Featured in the cast are Joel Anderson, Shelley Frew, Will Hare, Scott Williams, Nanette Werness, Greg Natale, and Jeff LaMarre. Tuesday through Sunday at 7:30; Saturday and Sunday at 3; through 11/26, \$8. R.A.P.P. Arts Center, **Mainstage Theater**, 220 East 4th Street (529-6160).

GINGER ALE AFTERNOON—Gina Wendko's two-character play, directed by Michael Kantor, featuring John Fistos and Trinket Monsod, is about a mason who loses his job the day he learns that his wife is pregnant. 11/22 through 27, Wednesday through Sunday, at 7:30; \$10. **Home for Contemporary Theater**, 44 Walker Street (431-7434).

GOOD BLACK—Rob Penny's drama explores a political, erotic, and neurotic May-December romance; directed by Claude Purdy. Starring Fern Howell and Marcus Naylor, with Kenneth Green, Dorothy Fox, Judi Ann Williams, and Amber Peyote Kain. Thursday through Sunday at 7:30; Sunday at 3; \$8 to \$10. **Harry DeJure Playhouse**, 466 Grand Street (869-3981).

HIDDEN AGENDA—Mary Vasilade's drama about the clash of life-styles and ideas at an international women's conference; directed by Jaime Harris. 11/30 through 12/3 at 8; \$6. **American Theater of Actors**, 314 West 54th Street (581-3044).

LINE—Israel Horowitz's play, now in its thirteenth year with no sign of faltering; directed by Dan Hamilton. Wednesday through Sunday at 9:30; \$10. **Warehouse Moon**, by Adam Kraar, directed by Chip Hellman; Wednesday through Sunday at 7; through 12/23; \$10. **Thirteenth Street Repertory Theater**, 50 West 13th Street (675-6677). ●●

ON THE PROWL—A musical by John Chibbaro and Claudia-Jo Allmand examines the relationships of a distraught woman and the many men in her life, through a series of flashbacks. Score ranges from rhythm and blues to rock and pop. With Fuschia Walker, Lisa Merrill McCord, Marc Ennis, Kim Cea, and Jessica Wicken. 11/22-23, 25, 26, 30; 12/1-3 at 7:30; \$8. **Actor's Outlet**, 120 West 28th Street (645-0783).

REACHING OUT—Mary Ryzuk's romantic comedy, directed by Apollo Dukakis. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3; through 11/19; \$10. **Riverwest**, 150 Bank St. (243-0259).

SAFE AS HOUSES—Karen Walker's play examines a teenager's view of family hostilities. Thursday-Saturday at 9; \$4; through 12/4. **Theater for the New City**, 155 First Avenue (254-1109).

THE SERPENT—Jean-Claude van Itallie's exploration of cultural memory and human violence from the time of Genesis to present-day America, directed by Eric Kramer, features sixteen actors. Wednesday through Saturday at 8, Sunday at 3; \$8. 11/22 through 12/11. **Pelican Studio**, 750 Eighth Avenue (971-5630).

THE TATTLER—*Story and Stories of a Pathological Liar*: Terri Wagener's play follows a female from age 12 to 70; directed by Janis Powell. Through 11/27 at 8 (no show on 11/24); \$8. **O.U.R. Studios Theater**, 622 Broadway (947-5858).

TONY 'N' TINA'S WEDDING—Created by Artificial Intelligence, the wedding is at **Washington Square Church**, 135 West 4th Street, a reception at **147 Waverly Place**, where an Italian buffet dinner, champagne, and wedding cake is served. Wed.-Sat. at 7, Sun. at 2; \$55 for wedding and reception (279-4200).

WAREHOUSE MOON—Adam Kraar's play takes a comic look at an art dealer forced to come to grips with love, families, and Christmas; directed by Chip Hellman. Wednesday-Sunday at 7; through 12/23; \$10. **Thirteenth St. Theater**, 50 West 13th St. (675-6677).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you.

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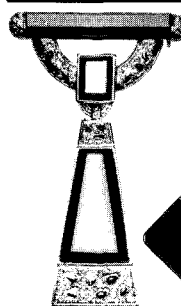


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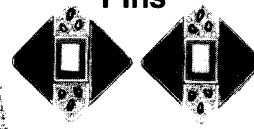
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ART

EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

- PETER AGOSTINI**—Plaster sculptures from the 60s; through 12/17. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).
- EDDIE ARNING**—Crayon drawings by this self-taught artist; through 1/7. Hirschl & Adler Folk, 851 Madison Ave. (988-3655).
- JOSEPH BEUYS**—A retrospective of objects, drawings, and multiples from 1947 to 1985; through 12/10. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).
- TIBOR CSERNUS**—Large-scale figure paintings; through 1/7. Bernard, 33 E. 74th St. (988-2050).
- VICTOR KOULBAK**—Silverpoint drawings inspired by Renaissance masters; through 12/31. Cecil, 16 E. 72nd St. (517-3605).
- ROBERT M. KULICKE**—Seascape and still life paintings, and a selection of jewelry designed by the artist and his associate, Bessie Jamieson; through 12/23. Davis & Langdale, 231 E. 60th St. (838-0333).
- JACKSON POLLOCK**—Paintings and works on paper from 1943-1956; through 12/17. McCoy, 19 E. 71st St. (570-2131).
- ROBERT RAUSCHENBERG**—Paintings from three of his current series: "Shiners," "Gluts," and "Urban Bourbons"; through 12/1. Knoedler, 19 E. 70th St. (794-0550).
- WINOLD REISS/JESSICA TCHEREPNINE**—Architectural designs and portraits from the 20s through the 40s; through 12/13. Botanical watercolors. Through 12/17. Shepherd, 21 E. 84th St. (861-4050).
- JONATHAN SANTLOFER**—New abstract paintings; through 12/3. Graham Modern, 1014 Madison Ave. (535-5767).
- WAYNE THIEBAUD**—Recent paintings and works on paper; through 12/21. Stone, 48 E. 86th St. (988-6870).
- WOLF VOSTELL**—New works by this artist who is known for his "Happenings" in the 60s and his early participation in the international "Fluxus" movements; through 12/31. Kouros, 23 E. 73rd St. (288-5888).
- JAMES WYETH**—Recent paintings, watercolors, and drawings influenced by the artist's surroundings in Wilmington, Delaware and Monhegan Island, Maine; through 12/22. Coe Kerr, 49 E. 82nd St. (628-1340).
- N. C. WYETH**—Paintings by this Brandywine artist; through 12/3. Goffman, 18 E. 77th St. (744-5190).

57th Street Area

- LOTHAR BAUMGARTEN**—A sculpture installation; through 12/3. Goodman, 24 W. 57th St. (977-7160).
- VIVA CELMINS**—New paintings; through 12/3. McKee, 41 E. 57th St. (688-5951).
- MEL CHIN/JAMES GINGERICH**—Recent small-scale sculptures based on historical/ethnographic weapons—Drawings that depict scenes from everyday life, and series of landscapes which show the Texas countryside framed as in terms of male fantasy. Through 12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).
- LADDIE JOHN DILL**—Monotypes executed in the atelier of Ediciones Poligrafa in Barcelona; through 12/10.

Pratts, 24 W. 57th St. (315-3680).

- MAURICE GOLUBOV**—A retrospective of miniatures; through 12/13. De Nagy, 41 W. 57th St. (421-3780).
- MENASHE KADISHMAN**—Three monumental steel sculptures; through 12/23. Haime, 41 E. 57th St. (888-3550).
- ELLSWORTH KELLY**—New minimal paintings; through 12/3. Blum Helman, 20 W. 57th St. (245-2888).
- WILLIAM KING**—A survey of wood and ceramic sculpture, from the late 40s to the present; through 12/28. Dintenfass, 50 W. 57th St. (581-2268).
- KENZO OKADA**—Paintings inspired by nature, from 1960-1982; through 12/10. Del Re, 41 E. 57th St. (688-1843).
- JOHN MCLAUGHLIN**—Geometric paintings from the 70s; through 12/3. Emmerich, 41 E. 57th St. (752-0124).
- PIRANESI**—Views of Rome; through 12/17. Pace Master Prints, 32 E. 57th St. (421-3292).
- JUDY PFAFF**—Recent wall sculptures and collages in a series entitled "10,000 Things"; through 12/3. Solomon, 724 Fifth Ave. (757-7777).
- MILTON RESNICK**—Two large-scale abstract paintings, both from 1988; 11/29-1/3. Miller, 41 E. 57th St. (980-5454).
- MEDARDO ROSSO**—Works in bronze, wax, and terracotta from 1882-1906; through 12/14. Kent, 41 E. 57th St. (980-9696).
- PETER SAARI**—Constructions that are evocative of Roman wall decorations, in wood, canvas, plaster, and paint; through 12/21. Schoelkopf, 50 W. 57th St. (765-3540).
- HA SCHULT**—Picture boxes that explore the complexities of everyday life; through 12/10. Lamagna, 50 W. 57th St. (245-6006).
- MICHAEL TORLEN**—Paintings, watercolors, and monographs of the Maine coastline; through 12/3. Ross, 50 W. 57th St. (307-0400).
- CHRISTOPHER WOOL**—New paintings; through 12/3. Lühring, Augustine & Hodes, 41 E. 57th St. (752-3366).

East Village

- CHRIS HOWARD/TAKUJI KATABUCHI**—Marble sculptures/Sepia-toned photographs. Through 12/4. P.S. 122, 150 First St. (533-4624).
- SILVIA KOLBOWSKI**—New paintings; through 12/18. Postmasters, 66 Ave. A (477-5630).
- ADAM KURTZMAN**—Works in papier-mâché; through 1/1. On the Wall, 328 E. 11th St. (460-0963).
- TAKEMI MUKOKOSHI**—Recent collages and oil paintings; through 12/18. Humphrey, 242 E. 5th St. (529-0692).
- ERIC SPARRE**—Paintings of mysterious cityscapes; through 12/4. Capp, 223 E. 10th St. (982-4444).

SoHo and TriBeCa

- JOHN AHEARN**—Large-scale, free-standing sculptures cast from life, of people from the artist's South Bronx neighborhood; through 12/3. Alexander, 59 Wooster St. (925-4338).
- ED ALBERS/ELAINE REICHEK**—New paintings/An installation entitled "Desert Song"; through 12/3. Braathen, 33 Bleeker St. (777-1161).
- ELAINE ANTHONY**—Paintings with crusty, tactile surfaces in a series entitled, "Black Mesa"; through 12/21. Haller, 415 W. Broadway (219-2500).
- ADOLF BENCA/GEORFFREY JAMES**—Recent large-scale

paintings influenced by the artist's anatomical studies—Photographs of Italian gardens; through 1/11. Twining, 568 Broadway (431-1830).

- MEL BOCHNER**—Large-scale drawings made with multi-colored sheets of paper; through 12/10. Nolan, 560 Broadway (925-6190).
- ALFONSE BORYSEWICZ/JOHN MCNAMARA**—Paintings that express personal memories through the use of religious iconography/Abstract paintings that refer to landscape; through 12/23. Cutler, 164 Mercer St. (219-1577).
- CHRIS BRITZ**—Expressionistic figure paintings; through 12/22. Neo Persona, 51 Hudson St. (406-9835).
- JEFFREY BROSK**—Wall sculptures in marble, granite, and concrete; through 12/3. Rosenberg, 115 Wooster St. (431-4838).
- PETER BROWN**—Painted wooden sculptures that resemble primitive artifacts; through 12/31. M-13, 72 Grene St. (925-3007).
- WENDELL CASTLE**—A selection of furniture from 1977-87; through 12/23. Milliken, 98 Prince St. (966-7800).
- EMILY CHENG**—New abstract paintings; through 12/3. Lang & O'Hara, 568 Broadway (226-2121).
- DORIANA CHIARINI**—New sculpture; through 12/7. Ala, 560 Broadway (941-1990).
- JANE DICKSON**—Drawings from the past 10 years, of Times Square, amusement parks, and a demolition derby, in oilstick on black paper; through 12/24. Fawbush, 568 Broadway (966-6650).
- RICHARD DIEBENKORN**—Etchings and woodblocks; through 12/10. Crown Point Press, 568 Broadway (226-5476).
- JOEL DUCORROY**—Standard French license plates with text on them; through 12/3. Harvey, 537 Broadway (925-7651).
- NANCY DWYER**—New paintings, sculpture, and wall reliefs that incorporate words; through 12/23. Baer, 270 Lafayette St. (431-4774).
- PAUL GEORGES**—New paintings; through 12/17. Plumb, 81 Greene St. (219-2007).
- GLENN GOLDBERG**—Recent monotypes; through 12/30. Kurtz, 568 Broadway (226-2771).
- LEON GOLUB**—New paintings that depict humanity out of control; through 12/23. Gladstone, 99 Greene St. (431-3334).
- GIANFRANCO GORGONI**—Photographs on canvas, in collaboration with other artists, including Chia, Christo, Lichtenstein, others; through 12/10. Penson, 149 Wooster St. (529-4444).
- FREYA HANSELL**—New paintings; through 12/10. McDonald, 560 Broadway (966-1001).
- WILLY HECKS**—Recent paintings in which networks of lines and rounded shapes are woven together, continuing the artist's exploration of organic abstraction; through 12/3. Beitzel, 113 Greene St. (219-2863).
- REBECCA HOWLAND**—Sculptures and watercolors; through 12/3. Sharp, 8 Spring St. (966-5888).
- RONALD JONES**—Hardwood wall reliefs and a toppled stack of 300 plywood forms all in the shape of the floor plan for Erich Mendelsohn's design of the Columbus Haus, used by the Nazis as a detention prison; through 12/3. Metro Pictures, 150 Greene St. (925-8335).
- DONALD JUDD**—Furniture, architectural studies, and sculpture; through 12/3. Cooper, 155 Wooster St. (674-0766).
- WILLIAM KING**—New sculptures in sand and plaster, and a survey of bronze figures from 1958-1988; through 12/8. Pearl, 420 W. Broadway (966-5506).
- PER KIRKEBY**—Abstract paintings inspired by the pecu-

liarities of Danish architecture, landscape, and atmosphere; 11/26-12/24. Boone, 417 W. Broadway (431-1818).

JEFF KOONS—New works; through 12/24. Sonnabend, 420 W. Broadway (966-6160).

MARK KOSTABI—Recent paintings and sculpture in a series entitled "Neo Geo to Neo Geo"; through 12/6. Access, 465 W. Broadway (353-2080).

JOAN MIRO—Works on paper from 1974-1981; through 12/31. Silberberg, 382 W. Broadway (966-0611).

STEPHEN MUELLER—New paintings that are a synthesis of flamboyant gestural scribbles and geometric shapes; through 11/30. Nosei, 100 Prince St. (431-9253).

CHUCK NANNEY—Abstract paintings that are stretched on raw tree branches; through 12/23. Gibson, 568 Broadway (925-1192).

JAMES NARES—New paintings and sculptures that incorporate familiar objects such as lenses, TV screens, filters, air foils, and pen tips; through 12/22. Klein, 611 Broadway (505-1980).

ODD NERDRUM—Recent allegorical paintings that depict solitary figures in desolate landscapes; through 12/3. Thorp, 103 Prince St. (431-6880).

FRANK OWEN—Abstract paintings that are scraped and scumbled with sticks, stones, and rags; through 12/14. Hoffman, 429 W. Broadway (966-6676).

ALIRIO PALACIOS—Recent figurative paintings; through 12/10. Littlejohn-Smith, 133 Greene St. (420-6090).

FELIX PENE DU BOIS—Paintings of downtown New York street life and bars; through 12/10. 56 Bleecker, 56 Bleecker St. (219-8836).

JOSEPH PICCILLO/BARTON BENES—Monumental paintings and drawings of dancers and athletes/Constructions that are embellished with shredded currencies from all over the world. Through 12/10. Fendrick, 568 Broadway (966-2820).

FAITH RINGGOLD—Painted story quilts in a series entitled "Change 2"; through 12/3. Steinbaum, 132 Greene St. (431-4224).

JONATHAN SCOVILLE/RICHARD CARLETON—New landscape paintings/Monotypes. Through 12/8. Condeso/Lawler, 76 Greene St. (219-1283).

ANDRES SERRANO/TYLER TURKLE—Recent photographs in a series entitled "Piss Deities"/Recent paintings. Through 12/22. Greenberg Wilson, 560 Broadway (966-2024).

LISA SLOANE/ROBIN NEMLICH—Paintings of dogs in various landscapes/Abstract drawings in oil pastel. Through 12/10. A.I.R., 63 Crosby St. (966-0799).

CARY SMITH—New paintings with geometric compositions; through 12/17. Koury Wingate, 578 Broadway (966-5777).

ALICE STEPANEK/STEVEN MASLIN—Collaborative paintings; through 1/7. Newburg, 580 Broadway (219-1885).

WILLIAM STONE—Sculptures that are home furnishings—such as clocks, oak chairs, fans, beds—which the artist has redesigned; through 12/17. Cugliani, 508 Greenwich St. (966-9006).

ROBERT THERRIEN—New works; through 12/17. Castelli, 420 W. Broadway (431-5160).

LOWELL TOLSTEDT—Realist drawings; through 12/17. Zarre, 379 W. Broadway (431-3456).

LEE TRIBE—Abstract welded steel sculptures; through 12/10. Munroe, 415 W. Broadway (226-0040).

RICHARD TUTTLE—New sculptures; through 12/3. Blum Helman Warehouse, 80 Greene St. (226-8870).

ALAN UGLOW—New paintings; through 12/22. Lorraine-Monk, 568 Broadway (431-3555).

SOKHI WAGNER—Recent photographs and photographic constructions; through 12/22. Burgin, 270 Lafayette St. (219-8379).

WILLIAM T. WILEY/GAETANO PESCE—Paintings, watercolors, and drawings with autobiographical imagery; through 12/3/Drawings, models, and prototypes for architecture; through 1/7. Protetch, 560 Broadway (966-5454).

ADOLF WOLFLI—Drawings; through 12/8. Kind, 136 Greene St. (925-1200). See Solos, "Other."

MARTIN WONG—New paintings that depict scenes, characters, incidents, and stories inspired by the artist's friends in his Lower East Side neighborhood; at Exit Art, 578 Broadway (966-7745), through 12/23; at Bernarducci, 560 Broadway (334-0982), through 12/10.

Other

OSCAR BLUEMNER—Works on paper; through 12/30. Hyman, 172 W. 79th St. (787-0452).

VIVIANNE KOORLAND—Large-scale paintings that re-examine history, combining text, postcards, religious iconography, and architecture; through 12/18. Ledis-Flam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

EDWARD LEAR—Watercolors executed in India between 1873-75, by this author of nonsense verse and limericks; through 12/3. Wallach Art Gallery, Columbia University, Broadway and W. 116th St. (280-0513).

KARL A. MEYER/NOT VITAL—Paintings by both; through 12/25. Swiss Institute, 35 W. 67th St. (496-1759).

STEVEN SIEGEL—Sculptures and works on paper based on the geological forces that shape the earth; through 12/31. Wave Hill, 675 W. 252nd St., Bronx, N.Y. (549-3200).

ADOLF WOLFLI—85 drawings by this Swiss outsider artist whose entire artistic career was spent in a mental institution; through 12/23. Grey Art Gallery, 33 Washington Place (998-6780), Tue. and Thu. 10-6:30, Wed. 10-8:30, Fri. 10-5. Sat. 1-5.

GROUP SHOWS

Madison Avenue and Vicinity

AQUAVELLA—18 E. 79th St. (794-9394). Paintings and sculpture by Bacon, Calder, De Kooning, Gauguin, Hockney, Picasso, Rauschenberg, others; through 12/1.

C.D.S.—13 E. 75th St. (772-9555). Latin American works by Borges, Fonseca, Lam, Matta, Segui, Rivera, others; through 12/3.

CHILDS—956 Madison Ave. (772-6606). Japanese woodblock prints from the late 18th century to the mid-20th century; through 12/31.

COLNAGHI—21 E. 67th St. (772-2266). Italian and Northern European paintings from the 14th, 15th and 16th centuries; through 1/28.

ELKON—18 E. 81st St. (535-3940). Works by Arp, Du-buffet, Ernst, Lam; through 12/17.

FORUM—1018 Madison Ave. (535-6080). Drawings by Bluemner, Calder, Feininger, Hopper, Kline, Marsh, Picabia, Soyer, others; through 12/3.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0634). Works by a group of artists who call themselves "The Freedom to Create"; through 12/21.

RADANN—16 E. 79th St. (628-0918). Works by 100 artists of the WPA period; through 12/16.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; through 12/17.

SHEEHAN—52 E. 76th St. (772-7777). Works on paper by American artists from 1800-1960, by Albers, Cassatt, Bingham, Gottlieb, Homer, Newman, Pollock, others; through 12/23.

STUBBS—835 Madison Ave. (772-3120). Early 19th-century watercolors of projected renovations for Paris during the Napoleonic era; 11/23-12/30.

57th Street Area

HERSTAND—24 W. 57th St. (664-1379). "Important Tribal Art from Africa, the Pacific, and North America," and selected works by Calder; through 12/23.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900-1950"; "Faces of Swedish Design"; through 11/26.

KRUGIER—41 E. 57th St. (755-7288). "The Presence of Ingres," with works by Balthus, Chassierau, Degas, Ingres, Matisse, Picasso; through 12/23.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings and drawings by Hirshfield, Kane, Moses; through 1/13.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). Landscape paintings by Bell, Moser, Shashaty; through 12/23.

TERNE—38 E. 57th St. (993-1881). "An Homage to Roland Barthes," with works by Bendit, Cardenas, Esco-

beda, Parra, Tunga, Vega, others; through 1/15.

TILTON—24 W. 57th St. (247-7480). "Literary Vision," with paintings, drawings, watercolors, and photographs by writers, including Ashbery, Burroughs, Cummings, Duncan, Miller, Patchen, Rexroth, others; through 11/30.

East Village

HARKIN—526 E. 11th St. (979-2966). Works by Andru-cyk, Bickings, Hackett, Katona, Marquez, Tannenbaum, others; through 12/24.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). Project DMZ, an international project aimed at understanding the nature of human conflict through the generation of alternatives to the demilitarized zone between North and South Korea; through 12/18.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). An exhibition celebrating the Mexican holiday Dia de los Muertos (Day of the Dead), with works by Anguila, Bradley, Garcia, Hernandez, Linares, Yoshida, others; through 12/23.

ART IN GENERAL—30 Walker St. (219-0473). Works by sculptors whose work is derived from the human form, including Ben-Haim, Carpenter, Carreiro, Haviland, Kuryluk; through 12/17.

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File"; "Project: Purvis Young"; through 1/7.

DORSKY—578 Broadway (966-6170). "Symbolism: Force and Spirit," with works by Basquiat, Castelli, Chia, Fischl, Middendorf, Penck, Yarber, others; through 12/22.

GOOD—532 Broadway (941-8066). "Numerators," with works by Dona, Green, Hyde, Jaffe, Kalina, Sicilia, Tillim, Winter, others; through 12/17.

HARRIS—383 W. Broadway (431-3600). Works by Hall, Morowitz, Quasius, Roje; through 12/3.

PENINE HART—568 Broadway (334-3522). Abstract paintings by Chandler, Cohen, Gale, Goldberg, Merrell, Wofford; through 12/17.

RUGGIERO HENIS—415 W. Broadway (966-3711). Abstract paintings by Buchwald, Janowich, Kessler, Lee, Nozkowski, Reed, Rotterdam; through 12/3.

SZOKE—591 Broadway (219-3510). Prints created in 1972 by 40 well-known artists, to mark Picasso's 90th birthday, in a series entitled "Homage a Picasso"; 11/29-12/23.

THE CLOCKTOWER—108 Leonard St. (718-784-2084). "Here and There: Travels," with works by Bridges, Burwell, Hammons, Locadia, Lynch, McGowen, Person, Stephenson, Williams; through 12/11.

WHITE COLUMNS—325 Spring St. (924-4212). Works by Kosuth, Lawson, Lipski, Quentel, Spero, Smith, others; through 12/3.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway between 155th and 156th Sts. (368-5900). "40th Annual Academy-Institute Purchase Exhibition," with works by Africano, Beckman, Hunt, Porter, Shapiro, Sultan, Welliver; through 12/11.

CORNELIUS—170 Fifth Ave. (243-7171). Works by Bonanegra, Colson, Scarpitta; through 12/10.

DAVERIO—521 W. 23rd St. (463-0688). "Futurism 1911-1918," with works by Balla, Boccioni, Carra, Severini, Prampolini, Depero, Sironi, Marinetti; through 12/17.

F.I.T.—227 W. 27th St. (475-2350). Works in porcelain by Sherman, Venet, Zakanitch, Zucker, others; through 12/16.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211), Tue.-Sat. 10-4. "The Turning Point: Art & Politics in 1968," with works by Christo, Haacke, Kosuth, Morris, Nauman, Pindell, others; through 1/14/89.

MET LIFE—24 E. 24th St. (578-2723). "Behind the Line: An Inquiry Into Drawing," with works by Avedisian, Avery, Balla, Bearden, Berman, Blum/O'Hara; through 1/6.

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ART

NATIONAL ARTS CLUB—15 Gramercy Park South (475-3424). "The Fine Art of American Industrial Design"; 11/28-12/10.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "Envoys," with works by Berthot, Bladen, Diamond, Di Suvero, Passlof, Resika, Resnick; through 12/16.

PRATT MANHATTAN—295 Lafayette St. (718-636-3517). "Fantasists' Realities," with works by Applebroog, Colescott, Gillespie, Nerdum, Nutt, Sherman, others; through 12/31.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). A survey of three decades of work by Michelangelo Pistoletto, in an exhibition entitled "Division and Multiplication of the Mirror"; through 11/27.

WORLD FINANCIAL CENTER—2 World Financial Center, 225 Liberty St. Tue.-Sun. 11-6. "The New Urban Landscape," with installations by Acconci, Adams, Barry, Graham, Ladda, Mullican, Steinbach, others; through 11/27.

PHOTOGRAPHY

EVE ARNOLD—Photographs taken at the American Ballet Theater; through 12/23. Castelli Graphics, 578 Broadway (941-9855).

WALTER BALLHAUSE—Photographs that document working class life in Germany between the years 1930-33; 11/29-1/7. Witkin, 415 W. Broadway (925-5510).

SARAH BARCHUS-FERRARI—Photographs of transvestite hustlers of the lower West Side waterfront; through 12/10. Camera Club of New York, 853 Broadway (255-6663).

LYNN BUTLER—Cibachrome prints taken with long exposures, of Sleepy Hollow Valley from horseback and Coney Island viewed from moving carnival rides; through 11/30. Viafora, 568 Broadway (925-4422).

EILEEN COWIN—Large-scale Cibachrome prints of figures in mysterious settings; through 12/3. Baum, 588 Broadway (219-9854).

REGINA DELUISE—Palladium prints of landscapes and interiors; through 12/3. Schreiber/Cutler, 171 Spring St. (925-1441).

MARINA FAUST—Large black-and-white self-portraits; through 12/3. Urdang, 23 E. 74th St. (288-7004).

GRANDEL FITZ—Photographs for advertising from the 20s and 30s; through 12/3. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777). Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$2.50 admission. "Master Photographs From 'Photography in the Fine Arts' Exhibitions, 1959-1967"; through 1/11.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. "Why Are They Weeping? South Africans Under Apartheid: Photographs by David C. Turnley"; through 12/17.

ANDREW MOORE—Layered photographic images, of architecture and fantastic landscapes; through 12/22. Lieberman & Saul, 155 Spring St. (431-0747).

NIC NICOSIA—Recent black-and-white photographs in a series entitled "Real Pictures"; through 11/29. Facchetti, 476 Broadway (966-5991).

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Athletes: Photographs 1860-1986," with photographs by Avedon, Capa, Muybridge, Sander, Weber, others; through 2/3.

ROGER PARRY—Surrealist photographs; through 11/26. Kasmin, 580 Broadway (219-3219).

STEPHEN JOHN PHILLIPS/THOMAS MANN—Collaborative photographs, sculpture, and jewelry; through 12/22. Pfeifer, 568 Broadway (226-2251).

LELAND RICE—Photographs of the Berlin Wall; through 12/31. Kourous, 23 E. 73rd St. (288-5888).

HERB RITTS—Portraits by this photographer whose work has appeared in *Vanity Fair*, *Rolling Stone*, *Interview*, and other publications; through 12/3. Staley-Wise, 177 Prince St. (777-1590).

ANN MARIE ROUSSEAU—Painted photographs of rooms in houses; through 12/18. Katzen-Brown, 475 Broome St. (966-4469).

LUCAS SAMARAS/ERWIN BLUMENFELD—Twenty-six 8 x 10 color Polaroids made between 1978-1983, of figures and still lifes/fashion and advertising photo-

graphs taken in New York and Paris from the 20s through the 50s. Through 11/26. Pace/MacGill, 11 E. 57th St. (759-7999).

MARCIA C. SHEER—Recent pinhole photographs of Amsterdam and Brugges; through 12/8. Puchong, 36a Third Ave. (982-1811).

RAOUL UBAC—Surrealist photographs from the 20s through the 40s; through 12/17. Prakapas, 19 E. 71st St. (737-6066).

PERFORMANCE

EL MUSEO DEL BARRIO—1230 Fifth Ave. (831-7272). 11/29 at 7:30: "Nuyorican Poets' Cafe"—readings by Sandra Maria Estevez and Lois Elaine Griffith, and a performance by George Cisneros. Free.

JOYCE THEATER—175 Eighth Ave. (242-0800). 11/23 at 8, 11/25-26 at 8 and 11, 11/27 at 2 and 7:30: Ethyl Eichelberger's "Ariadne Obnoxious." \$20.

LA MAMA ETC.—74A E. 4th St. (475-7710). 11/28 at 9: Penny Arcade in "Operating Under the Influence." \$10. 11/29 at 9: Bill Niederkorn's "The Chaplin Acts." \$10. 11/26 at 2 and 8, 11/27 at 3 and 8: "Sindyssey" by Ko Tin Lung. \$5.

P.S. 122—150 First Ave. (477-5288). 11/25-27 at 9: Ellen Fisher's "Edgar Allan Poe: Dreams Within Dreams." \$8. 11/25-27, Fri. at 10, Sat. and Sun. at 8: Marty Pottenger in "Double Happiness." \$8. 11/25-26 at 11: Frank Maya in "Frank Maya Talks." \$8. 11/28 at 7 and 9:30: "Foundation for Independent Artists Benefit." \$12.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$3.50, seniors and students \$1.50. (Free Tue. 5-8). Through 1/8/89: "The Confectioner's Art."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution \$3.50; children \$1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds... Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838-1842." Through 1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." Through 12/11: "Drawn From the Sea." Through 1/8/89: "Origami Holiday Tree."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2, students and seniors \$1. Through 1/1/89: "Dreamings: The Art of Aboriginal Australia."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920-1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation \$3; students \$1.50; seniors \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... Reinstallation of Egyptian Galleries... 58 Sculptures by Rodin... Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum." Through 1/2/89: "Cleopatra's Egypt: Age of the Ptolemies." Through 1/16/89: "Courbet Reconsidered." Through 3/6/89: "A Century of French Painting." Through 2/13/89: "Images on Stone: Petroglyphs of the Southwest."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. \$2.50; students and seniors, \$1.50. Through 4/9/89: "Africa and the Renaissance: Art in Ivory."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House." Through 1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890-1940." Through 1/8/89: "Erich Mendelsohn: Architectural Drawings." Through 2/12/89: "Courts and Colonies: The William and

Mary Style in Holland, England, and America."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.-Sun. noon-6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. **77 Wooster St.**, Wed.-Sat. noon-6. Through 1/14/89: A changing installation by Group Material entitled "Democracy." **393 W. Broadway**, Wed.-Sat. noon-6. Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.-Sat. noon-6. Walter De Maria's "The New York Earth Room." **155 Mercer St.**, Wed.-Sat. noon-6. Through 2/28/89: Fred Sandback, sculptures.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. \$2, students and seniors 50¢; Sun. 1-6: \$3. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 1/15/89: "Francoise-Marius Granet: Watercolors from the Musée Granet at Aix-en-Provence."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. \$4.50, students and seniors \$2.50; free Tue. 5-7:45. Through 11/27: "Andy Warhol, Cars." Through 11/27: "Douglas Davis." Through 12/4: "Non-Objective Paintings From the Permanent Collection."

JAPAN SOCIETY—333 E. 47th St. (755-6752). Tue.-Sun. 10 a.m.-5. Contribution \$2.50. Through 12/11: "Japanese Folk Textiles: The White Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4, seniors and students \$2. Through 2/23/89: "A People in Print: Jewish Journalism in America." Through 4/2/89: "Golem! Danger, Deliverance, and Art." Through 1/1/89: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution \$5; children and seniors \$2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden... The Arts of Japan... The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts... Boscotrecase: Wall Paintings from Ancient Rome... Louis XIV Bedroom and Adjoining Entrance Gallery... Charlotte and John C. Weber Galleries for Ancient Chinese Arts... André Mertens Galleries for Musical Instruments... 20th-Century Design and Architecture Gallery... Islands and Ancestors... Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: A Retrospective." Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." Through 1/8/89: "Degas." Through 1/15/89: "Forest and Village: Art from Liberia and the Ivory Coast in the Metropolitan Museum of Art." Through 1/29/89: "Collages and Prints by Anne Ryan." Through 2/5/89: "Mountains of the Mind: Nature and Self in Early Chinese Painting." Through 2/5/89: "Georgia O'Keeffe: 1887-1986." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 2/12/89: "Drawings and Watercolors by Maurice Sendak: Wilhelm Grimm's 'Dear Mili.'" Through 1/29/89: "The Romantic Spirit: German Drawings, 1780-1850, From the German Democratic Republic." 11/25-1/15: "Charles Dickens: A Christmas Carol."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 12/4: "Edgar Franceschi: In Dreams Begin Responsibilities." Through 12/10: "Act-Up," with installations by Bessouet, Carvalho and Parra, Juarez, Lloréns, Vega.

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation \$2. Through 11/27: An installation by José Luis Ortiz entitled "Kingdom."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$6; students \$3.50; seniors \$2; Thu. 5-9 pay what you wish. Through 1/3/89: "Anselm Kiefer." Through 1/10/89: "New Photography 4." Through 11/29: "Projects: Kate Ericson and Mel Ziegler." Through

1/10/89: "The Drawings of Richard Diebenkorn."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/12/89: "City Play." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s." Through 1/8/89: "American Lines: Manuscripts of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 11/30: "19th-Century Polish Painting." Through 12/4: "National Academy of Design Presentation Prints, 1920-1950."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5. \$2; children \$1. Through 12/30: "Putting New York on the Map." Through 1/8/89: "Hard Cider and Hot Air: The Selling of the President." Through 2/4/89: "The Belknap Collection of Silver and Portraits." 11/29-2/18: "Celebrating the Holidays in Old New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 1/14/89: "A Sign and a Witness: 2000 Years of Hebrew Books and Illuminated Manuscripts." Through 1/14/88: "A Visual Testimony: Judaica from the Vatican Library." Through 1/14/89: "Perennials: A 50th-Anniversary Selection from the Berg Collection." Through 2/18/89: "Picturing America: 1497-1899." Through 2/18/89: "William James Bennett: Master of the Aquatint View." **Lincoln Center**, 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet." Through 1/7/89: "Focusing on the Performing Arts: 50 Years of Photographs by Ray Fisher." Through 12/31: "The Theater Imagery of Julie Taymor."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 11/27: "Paintings by Pamela Berkeley." Through 1/8/89: "Dr. Seuss From Then to Now."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987-1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$4, seniors \$2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II"... "Calder's Circus." Through 11/27: "Guy Pène du Bois: The 1920s." Through 12/31: "Donald Judd." Through 1/15/89: "David Park." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 2/15/89: "Urban Figures." **Whitney Museum at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 8/9/89: "Sculpture Since the Sixties From the Permanent Collection of the Whitney Museum of American Art." Through 1/25/88: "Enclosing the Void: Eight Contemporary Sculptors." **Whitney Museum Downtown at Federal Reserve Plaza**, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 12/2: "Convulsive Beauty: The Impact of Surrealism on American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/30 at 10 a.m.: "Chinese Paintings." On view from 11/26. **Christie's East**—219 E. 67th St. (606-0400). 11/23 at 10 a.m.: "Arms and Armor." On view from 11/18. 11/29 at 10 a.m.: "Oriental Works of Art." On view from 11/18.

DOYLE—175 E. 87th St. (427-2730). 11/30 at 10 a.m.: "Americana, Including Furniture, Paintings, Porcelain, Silver, and Rugs." On view from 11/26.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/23 at 10:15 a.m. and 2: "European Works of Art." On view from 11/19. 11/29 at 10:15 a.m. and 2: "American Indian Art." On view from 11/24. 11/29 at 10:15 a.m. and 2: "Chinese Works of Art." On view from 11/25.

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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Wednesday, November 23

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; violinist Gidon Kremer. Bernstein's *Jubilee Games* (revised version, U.S. premiere); Rorem's Violin Concerto (honoring the composer's 65th birthday); Tchaikovsky's Symphony No. 5. Avery Fisher Hall at 8. \$7.50-\$40.

JANIS-ROZENA PERI, soprano, with flutist Joyce Catalano, harpsichordist William Haller, guitarist Timothy Olbrych, pianist John Crotty. Works by Diamond, Musgrave, John Beall (world premiere), Gil Trythall (N.Y. premiere), Freund, Adolphus Hailstork. Merkin Concert Hall at 8. \$10.

CONWAY TWITTY—Country-western music. Madison Square Garden Felt Forum at 8. \$20-\$27.50.

EXQUISITE CORPSE—Doug Henderson and Matthew Ostrowski with the "exquisite doodlings of 22 improvisors." P.S. 122, 150 First Ave. at 9th St. (477-5288), at 8:30. \$6.

BARBARA LEA, vocalist/**BOB DOROUGH**, pianist-vocalist. "Midtown Jazz at Midday," St. Peter's Church, Lexington Ave. at 54th St., at 12:30. \$2.

HIROKO OHKI, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

QUEENS COLLEGE CONCERT CHOIR, Robert White director. Brahms's *Liebesslieder Waltzes*. Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing (718-793-8080), at 12:30. Free.

Thursday, November 24, Thanksgiving

A NATIVE AMERICAN THANKSGIVING—"A Day of Spiritual Reconciliation." Performers include the Brook-

lyn Philharmonic, Michael Barrett conducting; soprano Lucy Shelton, mezzo-soprano Hilda Harris, cellist Paul Tobias, Native American musicians and dancers. James Yannatos's cantata *To Touch the Earth* (world premiere), based on writings by Native Americans; Dvorak's "New World" Symphony and *Silent Woods*. Speakers for the program include Chief Oren Lyons of the Onondaga Nation. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. Free; donations accepted.

ST. THOMAS CHOIR, Gerre Hancock director. Poulenc's *Messe en sol majeur* and *Exultate*; Durufle's *Ubi caritas*. Church, Fifth Ave. and 53rd St., at 11 a.m. Free.

JAMES R. LAWSON, carillonneur. Music for Thanksgiving Day, by Kamiel Lefevere, Riverside's first carillonneur, who was born Nov. 24, 1888. Riverside Church, the Drive at 122nd St., at noon. Free.

ST. PAUL'S CHAPEL—No recital today.

BARGEMUSIC—Violinists Ik-Hwan Bae, Ida Kavafian, cellist Warren Lash, violist Paul Neubauer, pianist Ken Noda. Mozart's *Adagio K. 540*; Dohnanyi's Piano Quintet in C, Op. 1; Schumann's Piano Quintet in E flat, Op. 44. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$15.

Friday, November 25

NEW YORK PHILHARMONIC—See 11/23.

THE ROCKES—Town Hall at 7:30 and 10:30. \$15, \$17.50.

THOMAS DOLBY AND THE LOST TOY PEOPLE—Keyboard rock and funk. Roseland, 239 W. 52nd St., at 9. \$20 at the door, from 6 p.m. Note: in advance at Radio City Music Hall box office, Sixth Ave. and 50th St. (757-3100), \$18.50.

LISSETTE—Spanish music. Beacon Theater, Broadway and 74th St. at 8. \$17.50-\$25.

VERNARD JOHNSON, gospel saxophonist/**DAVID PEASTON**, vocalist. Gospel music. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. \$10 (can be bought also at the Cathedral Shop, Equitable Center lobby, Seventh Ave. at 51st St.

OLIVIA RECORDS' 15TH-ANNIVERSARY CONCERT—Cris Williamson, Kate Clinton (M.C.), others. Carnegie Hall at 8. \$30-\$40.

MUSIC OF SOUTH INDIA—Ravikiran plays the *gottuvadnam* (fretless vina-lute); with violinist V. Thyagarajan, drummer T.K. Murthy. Washington Square Church, 135 W. 4th St. (206-1050), at 8. \$12.

JOHN LINDSEY, pianist. Lincoln Center Library at 4. Free.

CENTERFOLD SPECTACULAR—The Best of Centerfold. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. \$4.

JAZZ AT NOON—No session this week.

Saturday, November 26

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; violinist Young Uck Kim, flutist Thomas Nyfenger, soprano Andrea Matthews, baritone Jon Ostendorf. C.P.E. Bach's Concerto for Flute and Strings in G, Vivaldi's Concerto for Violin and Strings in c, "Amato Bene," and his Concerto for Two Violins, Two Cellos and Strings in G; Pergolesi's *La Serva Padrona*. 92nd Street Y at 8. \$15-\$20.

KRONOS QUARTET—World and N.Y. premieres by Zorn, Satoh, Mingus, Volans, and Ligeti's Quartet No. 1. Alice Tully Hall at 8. \$18.

NEW YORK PHILHARMONIC—See 11/23.

ARLO GUTHRIE—Carnegie Hall at 8. \$10-\$18.50.

RICHARD GRESKO, pianist. Works of Beethoven, Rach-

maninoff, Prokofiev. Merkin Concert Hall at 8. \$10.

IN CONCERT TO END HOMELESSNESS—Home Aid benefit, with Crosby and Nash, Laurie Anderson, Sweet Honey in the Rock, Mickey Hart, Baba Olatunji, other performers. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. \$17.50, \$25; preferred seating, \$50; with reception, \$125 (941-7570). Tickets also at the Cathedral Shop, Equitable Center lobby, Seventh Ave. and 51st St.

MUSIC OF THE BOLIVIAN ANDES—Grupo Aymara. BMCC Triplex, 199 Chambers St. (206-1050), at 8. \$12, \$15.

HIROKO OHKI, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CON BRIO ENSEMBLE—Works of Bruch, Turina, Brahms. Lincoln Center Library at 2:30. Free.

TONY LINNANE AND JOHN DILLON—Traditional music for fiddle, guitar, and voice. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. \$5.

BOYS CHOIR OF HARLEM, Walter Turnbull conductor. Classical, pop, jazz, gospel, and spirituals. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 7. \$10; children under 12 with adult, \$5.

OTIS BROTHERS—Program of the blues. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-9414), at 8 and 9:30. \$6.

Sunday, November 27

NEW YORK PHILHARMONIC ENSEMBLES—Members of the orchestra, with contralto Ruby Hinds, pianist Emanuel Ax. Gounod's *Petite Symphony*; Brahms's Songs Op. 91; Debussy's *Sonata No. 2*; Schubert's Quintet in A, "Trout." Merkin Concert Hall at 3. \$10.

MANHATTAN PHILHARMONIC, Peter Tiboris conductor, with five choruses, in the Christmas portions of Handel's *Messiah*. Also, **YOUNGSTOWN SYMPHONY CHORUS** (Ohio), Bruno Kazenas conductor, in Mozart's *Litany* in B flat. Carnegie Hall at 8. \$11-\$21.

NEW ENGLAND YOUTH ENSEMBLE ORCHESTRA, John Rutter conductor; 14 combined choral groups from 9 states. Bach's *Magnificat*; also works by others, including Rutter. Carnegie Hall at 2:30. \$11-\$21.

HAEJA KIM, pianist. Works by Scarlatti, Beethoven, Chopin, Ginastera. Merkin Concert Hall at 8. \$15.

GEORGE DALARAS, singer. Greek and other music. Madison Square Garden Felt Forum, at 8:30. \$25-\$35.

ST. BARTHOLOMEW'S CHOIR, James Litton conductor; William Trafka organist. Choral Evensong, for Advent: Music by Howells, Wesley, Joubert, Manz. St. Bartholomew's Church, Park Ave. and 50th St., at 3. Offering.

BACH VESPER—Choir, orchestra, soloists, Frederick Grimes conductor; violinist Joanna Jenner, harpsichordist Nancianne Parrella. Cantata 36, *Schwinge freudig euch empor*; Sonata for Violin and Harpsichord in b, S. 1014. Holy Trinity Lutheran Church, Central Park West at 65th St. (877-6815), at 5. Offering.

JUSTIN HARTZ, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

JEANNE BEAUVAIS, soprano. JASA Green Auditorium, 40 W. 68th St. (724-3200), at 12:15. Free.

MARY ANN BROWN, pianist/**VIRGINIA BREWER**, oboist/**JO ANN STERNBERG**, clarinetist. Works by Rachmaninoff, Copland, Grieg, Saint-Saens. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-5900), at 2. Free.

RONALD CROSS, harpsichordist. Music of de Cabezón,

Bull, Haydn, Persichetti, Bach. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 7. \$250.

OMNI ENSEMBLE—Music for flute, cello, and keyboards. Brooklyn Museum, 200 Eastern Pkwy., at 12:30. Free with admission.

JON GIBSON, saxophonist-flutist/**PHILIP GLASS**, pianist; the composer-performers in their own music, solos and duos. Benefit for this performance series. Prospect Park Picnic House, PPW at 3rd St., Brooklyn, at 3. Reservations required (718-965-8950): \$20, \$50.

BARGEMUSIC—See 11/24. Today at 4.

OPEN STAGE—A variety of folk music and performers. Uptown Coffeehouse, Riverdale-Yonkers Society for Ethical Culture, 4450 Fieldston Rd., Riverdale (866-5786), at 7. \$5, including refreshments.

Monday, November 28

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Claude Frank. Wagner's *Siegfried Idyll*; Ibert's *Diversissement*; Beethoven's Piano Concerto No. 3. Alice Tully Hall at 8. \$8-\$16.

KODALY STRING QUARTET—Haydn's Quartet in d; Schubert's Quartet No. 13; Bartok's Quartet No. 6. Weill Recital Hall at Carnegie Hall at 8. \$9, \$10.

TRACY CHAPMAN—Carnegie Hall at 8. \$15-\$22.50.

ELIZABETH TALLMAN, flutist, with pianist-harpsichordist Arlene Kies, guitarist Christopher Kane, oboist Carol Temlin. Music of Telemann, Giuliani, Dutilleux, Olga Gorelli (world premiere). Merkin Concert Hall at 8. \$10.

FRANK ALMOND, violinist, with pianist William Wolfram. Works by Leclair, Brahms, Prokofiev, Glazunov, Bartok. Juilliard School, Paul Hall, 144 W. 66th St., at 8. Free.

MANHATTAN JAZZ CHOIR, Dan Schwartz conductor. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 4:30. Free.

WANDA BRISTER, mezzo-soprano/**CATHY LANDON**, pianist. Music of Handel, Brahms, Faure, Debussy, Ravel, Bacon, Bernstein. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ARIEL STRING QUARTET—Classical and popular music. Atrium, 575 Fifth Ave. at 47th St., at noon. Free.

NATIONAL MUSIC THEATER NETWORK—"Sampler" of a new musical. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at noon. Free.

Tuesday, November 29

MUSIC TODAY, Gerard Schwarz conductor. Harbison's Concerto for Oboe, Clarinet, and Strings (world premiere); Maw's *Sonata Notturna*, (U.S. premiere); Part's *Frates*; Panufnik's *Homage a Chopin*; Mayer's *Inner and Outer Strings*. Merkin Concert Hall at 8. \$12.

MUSICAL ELEMENTS, with soprano Jane Manning. Carter's *8 Etudes and a Fantasy* and his *Canon for 4* (honoring his 80th birthday; Weir's *Airs From Another Planet* (N.Y. premiere); Asia's *Pine Songs* (U.S. premiere); Torke's *The Yellow Pages*. 92nd Street Y at 8. \$12.

BYRON JANIS, pianist; 40th anniversary of his N.Y. recital debut. All-Chopin program, including Sonata No. 3. Alice Tully Hall at 8. \$17.50, \$25.

NEW YORK PHILHARMONIC—See 11/23. Tonight, 7:30.

VINEYARDMUSICKE—"Passions of Italy": music in mid-18th-century style, by Tartini, Geminiani, Veracini, Vivaldi, Handel, on original instruments. The Vineyard, 309 E. 26th St. (683-0696), at 8. \$15.

DISCOVERY OF PUERTO RICAN DAY CONCERT—Vocal recital, with pianist. Weill Recital Hall at Carnegie Hall at 8. \$20.

ST. THOMAS CHOIR, Gerre Hancock director. Music of Gibbons, Barnard, Whyte. St. Thomas Church, Fifth Ave. and 53rd St., at 5:30. Free.

AMY HERSH, flutist/**NANCY McDILL**, pianist. Trinity Church, Broadway and Wall St., at 12:45. Free.

ARIEL STRING QUARTET—See 11/28.

Wednesday, November 30

NEW YORK CONCERT SINGERS, Judith Clurman conductor; soprano Brenda Harris, harpist Grace Paradise, pianist Lalan Parrott. N.Y. premieres by Corigliano, Paulus; works by Schubert, Haydn, Durufle, Poulenc,

Bartok, Kodaly, Rimsky-Korsakov. Merkin Concert Hall at 8. \$12.

TIMOTHY EDDY, cellist/**GILBERT KALISH**, pianist. Music by Sheila Silver (world premiere), Beethoven, Britten, Chopin. Town Hall at 8. \$12.

HEINRICH SCHIFF, cellist (N.Y. recital debut), with pianist Acı Bertonecelj. Music of Bach, Schnittke, Schubert, Martinu. 92nd Street Y at 8. \$8.50-\$12.50.

THOMAS LORANGO, pianist, with actress Barbara Feldon. Haydn, Liszt, Kirchner, Ravel. Alice Tully Hall at 8. \$9, \$12.

PATTI AUSTIN/DAVID BENOIT—Carnegie Hall at 8. \$25-\$30.

ST. BARTHOLOMEW'S CHOIR, with orchestra, James Litton conductor; organist William Trafka. Mozart's *Requiem*, K. 626; Ave, *Verum Corpus*, K. 618; Sonata in C for Organ and Orchestra, K. 636. Benefit for the Great Music Series. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616, ext. 227). \$15.

AURORA, with guests Baroque-violinist, harpsichordist Edward Brewer. "The Glories of Venice: Monteverdi's World and Beyond": works by Corelli, Vivaldi, Frescobaldi, Castello, Uccellini, Marcello, Picchi. St. Michael's Church, Chapel of the Angels, Amsterdam Ave. and 99th St., at 8. \$8.

UNDERGROUND STREETS—Composer-percussionist Norman Riley and quartet; music for Senegalese and Kenyan drums, with projections and dance. Alternative Museum, 17 White St. (966-4444), at 8. \$6.

DON BYRON, MARC DRESSER, GERRY HEMINGWAY, BRANDON ROSS—Compositions and improvisations for clarinet, bass clarinet, guitar, acoustic bass, percussion and trap set. P.S. 122, First Ave. and 9th St. (477-5288), at 8:30. \$6.

EXA LOUISE BROWN, pianist-vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. \$2.

ROBERT ROUTH, hornist, with violinist Carmit Zori, pianist Erika Nickrenz; also Confluence quartet, with Routh, pianist Harold Danko, bassist Francois Grilhot, percussionist C.J. Everett. Schubert-Routh; also jazz. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JEANNE BEAUVAIS, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ST. THOMAS CHOIR, Gerre Hancock director. Victoria's *Missa o quam gloriosum est regnum*. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

JUILLIARD STUDENT CONDUCTORS, with orchestra. Alice Tully Hall at 1. Free.

AIRTO AND FLORA PURIM—Brazilian music for vocalist and percussion. Winter Garden, World Financial Center, Battery Park City, at 6. Free.

ARIEL STRING QUARTET—See 11/28.

STEVE TURRE AND EXPLORATIONS—"Modern Root Music" by Turre, for conch-shell choir with *djeridoo*, jazz/blues brass, and Latin percussion. Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

QUEENS COLLEGE VOCAL ENSEMBLE, Paul Maynard director. Rathaus Recital Hall, LIE and Kissena Blvd., Flushing, at 12:30. Free.

FOSTINA DIXON AND THE WINDS OF CHANGE—Jazz and gospel. Brooklyn Public Library Stone Ave. branch, 581 Mother Gaston Blvd., at 3:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, \$11-\$98. 11/21 at 8: Puccini's *Madama Butterfly*, Chung conducting; Watanabe, Boozler, Lamberti, Nucci. 11/22 at 8: Mascagni's *Cavalleria Rusticana*/Leoncavallo's *Pagliacci*, Siciliani conductor; Dimitrova, Dubinbaum, Beau, Mauro, Pola/Tokody, Giacomini, Pons, G. Baker. 11/23 at 8: Bizet's *Carmen*, Domingo conducting; Nafe, Studer, Lakes, Lafont. 11/24 at 8: Rossini's *Il Barbiere di Siviglia*, Weikert conducting; Battle, Nucci, Matteuzzi, Dara, Furlanetto. 11/25 at 8: *Madama Butterfly*; same as 11/21. 11/26 at 1:30: *Cavalleria Rusticana/Pagliacci*, Siciliani conducting; Dimitrova, Bybee, Kraft, Mauro, Alain Fondary (debut)/Soviero, Giacomini, Pons, Schenayder. 11/26 at 8: *Carmen*, Domingo conducting; Victoria Vergara (debut), Studer, Lakes, Diaz. 11/28

at 8: *Il Barbiere di Siviglia*; same as 11/24. 11/29 at 8: *Cavalleria Rusticana/Pagliacci*.

Other

H.M.S. PINAFORE—The New York Gilbert & Sullivan Players, with John Reed as Sir Joseph Porter K.C.B.; Albert Bergeret and Jeffrey Kresky co-conductors, Kristen Garver director, Bill Fabris choreographer. Symphony Space. 11/22, 23, 30, 12/1, 2, 7, 8, 9 at 8; 11/25, 26, 12/3, 10 at 3 and 8; 11/27, 12/4, 11 at 3; \$15-\$25; seniors, children \$5 less.

LA VIE PARISIENNE, by Offenbach. Opera at the Academy in an English version; musical adaptation for electronic and acoustic instruments by Christopher Berg, who will conduct; Christopher Alden director. New York Academy of Art, 419 Lafayette St. (677-8960). 11/29-12/2 at 8. \$25.

LIGHT OPERA OF MANHATTAN—11/23-1/8/89: Victor Herbert's *Babes in Toyland*. Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. \$17.50 Wed., Thur.; weekends \$20.

AMATO OPERA—Verdi's *Falstaff*. 319 Bowery at 2nd St. (228-8200). 12/3, 10, 16, 17, 31, 1/7 at 7:30; 12/4, 11, 1/8 at 2:30. \$12.

IL TROVATORE, by Verdi. Manhattan Opera Association, staged version conducted by Gregory Buchalter, directed by Martin Broms. I.S. 44, William J. O'Shea Junior High School, 100 W. 77th St. (769-4217). 12/2, 10 at 7:30. \$10.

ORPHEUS IN THE UNDERWORLD, by Offenbach. Village Light Opera Group, at Fashion Institute of Technology, 227 W. 27th St. (279-4200). 12/3-11; Thur.-Sat. at 8; 12/4, 11 at 2. \$9-\$18. At door: \$10-\$20.

DANCE

New York City Ballet

NEW YORK STATE THEATER—11/22-2/26/89. Tickets, \$6-\$45. 11/22 at 7:30: Opening Night Benefit; program re-creates the company's 1948 debut, to include *Concerto Barocco*, *Orpheus*, *Symphony in C*. \$8-\$1,000 (870-5585). 11/23 at 8: *Ballo della Regina*, *Episodes*, *Stars and Stripes*. 11/24: no performance. 11/25 at 8: *Bugaku*, *Rhapsody in Blue*, *Brahms-Schoenberg Quartet*. 11/26 at 2: *Bugaku*, *Rhapsody in Blue*, *Symphony in C*. 11/26 at 8: *Ballo della Regina*, *Orpheus*, *Stars and Stripes*. 11/27 at 1: *Concerto Barocco*, *Rhapsody in Blue*, *Brahms-Schoenberg Quartet*. 11/27 at 7: *Ballo della Regina*, *Episodes*, *Brahms-Schoenberg Quartet*. No performances 11/29, 30. *The Nutcracker* opens 12/1, to run through 12/31; \$10-\$48; many performances are sold out.

The Joffrey Ballet

CITY CENTER THEATER—Tickets, \$8-\$40. The Robert Joffrey Memorial Season. Through 12/4: *The Nutcracker*. 11/22, 29 at 7; 11/23, 30 at 1 and 7. No performance Thanksgiving Day. 11/25 at 1 and 7; 11/26, 12/3 at 2 and 7:30; 11/27, 12/4 at 2; 12/1, 2 at 7. Season ends.

Kuniko Kisanuki

JOYCE THEATER—11/29-12/4. Tickets, \$20. World premiere of a solo, *Tefu Tefu*. 9. 11/29 at 7:30; 11/30, 12/1, 2 at 8; 12/3 at 2 and 8; 12/4 at 2 and 7:30.

Other

CHINESE DANCE ENSEMBLE of the Young People's Chinese Cultural Center, in classical and folk dance. Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. 11/21 at 12:30. Free.

CHRIS KAUFMAN—A new solo, *Up From Under*. "The 11 O'Clock News(s)" at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/25, 26, 12/2, 3 at 11 p.m. \$10.

EIKO & KOMA—World premiere of *Tree*. "Next Wave," at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 11/29 at 7; 11/30-12/3 at 8; 12/4 at 3. \$18.

VICTORIA MARKS PERFORMANCE COMPANY—*More Work*, program of contemporary dance. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/23, 25, 26 at 8; 11/27 at 3. \$12.

RESTAURANT D I R E C T O R Y

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish. Res. sug. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Also 428 Amsterdam Ave., bet. 80th-81st Sts. (874-1377). (I-M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpafello, cannelloni amatifani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. (M) AE, CB, DC.

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.-Sat. noon-5. Br Sun. 11 a.m.-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. Ent. Thu.-Sat. (M) AE, DC, MC, V.

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.-midnight, Mon. 7:30 a.m.-midnight, Tue.-Thu. 7:30 a.m.-1 a.m., Fri. 7:30 a.m.-2 a.m., Sat. 8 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal

champagne with apples. Res. sug. D Tue.-Thu. 5-11, Fri.-Sat. to midnight. Champagne Br Sat.-Sun. noon-3. 1940s-style ent. Wed.-Sat. (M) AE, MC, V.

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panzerotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30 a.m.-3. D Tue.-Sat. 5-2 a.m., Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thu. (I) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.-Thu. 6-11:30, Fri.-Sat. to midnight. Pre-theatre D Tue.-Fri. 6-7. Br Sun. noon-8. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7 a.m. L Mon.-Fri. 11:30 a.m.-3:30, Sat. noon-3:30. Champagne Br Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5-11:30, Fri.-Sat. 6-10:30. Dancing Fri.-Sat. eve. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.-Sun. noon-midnight. Closed Mon. (M) No credit cards.

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11-4. D daily 4-midnight. Pianist Tue.-Sat. Private parties for 150. (M-E) AE, CB, DC, MC, V.

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.-Fri. 8 a.m.-9, Sat.-Sun. noon-7. (I) No credit cards.

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.-5. D Sun.-Thu. 5-11:30, Fri.-Sat. to midnight. (M) Oyster Bar: Spcls: oysters, chowder. Open for L and D daily noon-11. Classical music Sat.-Sun. noon-5. (I) AE, CB, DC, MC, V.

MANGO TREE CAFE AT S.O.B.—204 Varick St., at Houston St. (243-4940). Casual. Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.-Sat. 11:30 a.m.-2 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabeche of fish. Res. sug. Br Sat.-Sun. noon-4. D Tue.-Thu. and Sun. 5-10:30, Fri.-Sat. to 11:30. Closed Mon. (M) AE, CB, DC, MC, V.

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish,

chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. 11:30 a.m.-3 a.m., Sun. 11:30 a.m.-10. (I-M) AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri. to 1 a.m., Sat. 1-1 a.m., Sun. 1-11. Private banquet room. Free D parking. Ent. (M) AE, CB, DC, MC, V.

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: three fish tartar, wonton shrimp, fresh tuna Nicoise, grilled swordfish with tangy citrus marmalade. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. Ent. (M) AE, CB, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, DC, MC, V.

TRIPLETS RUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Rumanian. Spcls: Rumanian tenderloin steak, breaded veal cutlet, rib steak, chopped liver. D Sun.-Fri. 5-10, Sat. to midnight. Ent. Private parties. (M) AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitarist. (E) Hors d'Oeuvre and City Lights Bar: Jacket required. B Mon.-Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon-3. Res. nec. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

Greenwich Village

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, patillade de marisco, lobster. Res. sug. L daily noon-4. D Mon.-Thu. 4-midnight, Fri.-Sun. to 1 a.m. Also 63 Carmine St. (675-3312). (I) AE, DC, MC, V.

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L daily noon-4. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Private parties 40-80. (I) No credit cards.

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Italian/continental. Spcls: veal chop fiorentina, home-made gnocchi San Remo, chicken alla orazio. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to 11:30, Sun. to 10. (M) AE, DC, MC, V.

RESTAURANTS

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.—Sat. 11:30 a.m.—3. Br Sun. noon-4. D Sun.—Thu. 3-11:30, Fri.—Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.—Fri. 11 a.m.—3. D Mon.—Thu. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.—Fri. noon-2:30. D Mon.—Thu. 6-11, Fri.—Sat. to 11:30, Sun. 5-10. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.—Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St. (741-3374). Casual. French provençal. Spcls: escargot au basilic, carre d'agneau provençal, lotte au poivre vert. Res. sug. D Mon.—Thu. 6-11:30, Fri.—Sat. to midnight, Sun. 6-11:30. Private parties for 60. (M) AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.—Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

LITTLE BUCHAREST—170 Thompson St., nr. W. Houston St. (529-2933). Casual. American/Romanian. Spcls: mamaliga, mititei, Romanian steak. L daily noon-4. D Sun.—Thu. 4-11, Fri.—Sat. to midnight. (I-M) AE, CB, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgah tikka muslim, lamb du-piag, chicken tandoori. Res. sug. L Fri.—Sun. 11 a.m.—3:30. D daily 4:30-midnight. Private parties. Complete D. Also Mitali, 334 E. 6th St. (533-2508). (I) AE, MC, V.

MONTE'S—97 Macdougall St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon-11. Closed Tue. (M) AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.—Sun. 11 a.m.—4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.—Sun. noon-3. D Sun.—Thu. 5-11, Fri.—Sat. to midnight. Guitarist evenings. (M) AE, CB, DC, MC, V.

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and ice cream. Res. sug. L Mon.—Fri. 11:30 a.m.—5. D daily 5-12:30 a.m. Br Sat.—Sun. 11 a.m.—5. (I-M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.—Sat. noon-3. D Mon.—Thu. 3-midnight, Fri.—Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.—Thu. 5-11:30, Fri.—Sat. to midnight, Sun. 4-11. (I-M) AE, MC, V.

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1-3. D daily 5:30-midnight. Private parties. Harpist Wed.—Sat. and Br Sun. (M) AE, DC, MC, V.

VILLA MOSCONI—69 Macdougall St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.—Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.—Fri. noon-3. D Mon.—Sat. 6-11:30, Sun. from 7. Br Sun. noon-3:30. Ent. nightly and Sun. Br. (E) AE, CB, DC, MC, V.

WHITE NIGHT—89 Macdougall St., bet. Bleecker and W. Houston Sts. (254-0015). Casual. Russian. Spcls: chicken ala Kiev, beef ala stroganoff, salmon steak, blinis. Res. sug. L Mon.—Fri. noon-4. Br Sat.—Sun. noon-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.—Fri. noon-5. D Mon.—Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. (M) AE, CB, DC, MC, V.

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. L Mon.—Fri. noon-2:30. D Mon.—Fri. 6-11. Pianist Mon.—Fri. Free D parking. Closed Sat.—Sun. except for private parties. (M) AE, MC, V.

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioché; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.—11 a.m. L daily 11 a.m.—5. D daily 5:30-11. Private parties for 6-70. (M) AE, CB, DC, MC, V.

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.—Thu. 11:30 a.m.—10:30, Fri.—Sat. to 11, Sun. noon-10:30. (M) AE, CB, DC, MC, V.

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.—Fri. 11:30 a.m.—3. Br Sun. 11:30-4. D Mon.—Fri. 5:30-11. Closed Sat.—Sun. (M) AE, CB, DC, MC, V.

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli funghi, angel hair with shrimp sauce, paglia fino papolina. No res. L daily 11 a.m.—3. D daily 4-11. (I) No credit cards.

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts. (477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.—Fri. 11:30-4:30. D Tue.—Sat. 5:30-10. Br Sat.—Sun. 10-3:30. Closed Mon. (I-M) No credit cards.

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.—3. D Sun.—Thu. 3-11:30, Fri.—Sat. to 12:30 a.m. Private parties for 50. (I-M) AE, CB, DC, MC, V.

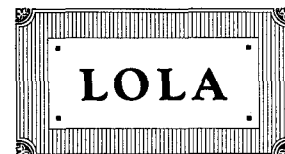
IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster. Res. sug. Open daily 11:30 a.m.—10:30. (M) AE, CB, DC, MC, V.

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.—Sun. noon-3:30. D Sun.—Thu. 5:30-11, Fri.—Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. (M) AE, CB, DC, MC, V.

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.—Fri. noon-3:30. D Mon.—Wed. 5:30-11, Thu.—Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. (M) AE, DC, MC, V.

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.—Fri. noon-3:30. D Mon.—Sat. 4-9:15. Private parties for 45. Closed Sat.—Sun. (M) AE, CB, DC, MC, V.

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RESTAURANTS

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4. (I) AE, MC, V.

NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (E) AE, CB, DC.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Fri. from 6-10:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30. Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

VETRO—119 Lexington Ave., at 28th St. (779-7010). Casual. Northern Italian. Spcls: veal chop cappelini al salmone, chicken paillard. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11. Fri.-Sat. to midnight, Sun. to 10:30. Jazz pianist nightly from 7. (M) AE, DC, MC, V.

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scam-pi all'olio e limone, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-5:30. Br Sat.-Sun. 11:30-4. D daily 5:30-12:30 a.m. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.-Thu. noon-midnight, Fri. to 2 a.m., Sat. 4:30-2 a.m., Sun. to 11. Bar Mon.-Thu. to 2 a.m., Fri.-Sat. to 4 a.m., Sun. to midnight. (I-M) AE, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamarretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Closed Sun. (I-M) AE, CB, DC, MC, V.

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all'arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.-Fri. 11:30 a.m.-11:30, Sat.-Sun. from 5. Private parties. Free parking with D 5-1 a.m. (M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.-Sat. 11:45 a.m.-3:30. D Mon.-Sat. 3:30-9. Complete L and D. Closed Sun., except for private parties. (I) AE, CB, DC, MC, V.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. (M) AE, MC, V.

HOUILHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.-9. Bar till 2 a.m. (M) AE, CB, DC, MC, V.

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/Mediterranean. Spcls: fresh fettuccine

with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. Br Sun. noon-3:30. D Sun.-Thu. 5:30-11. Fri.-Sat. to 12:30 a.m. Private parties for 100. (M) AE.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Sixth Ave., bet. 28th-29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. from 6. Private room for parties. Closed Sun. (I-M) AE, CB, DC, MC, V.

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini coundach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.-Fri. noon-4. D Mon.-Wed. 4-midnight, Thu.-Sat. 4-1 a.m. Closed Sun. (M) AE, MC, V.

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York, Cabaret—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.-Fri. 11 a.m.-4. D Mon.-Sat. 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. (I-M) AE, CB, DC, MC, V.

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30, Sun. 12:30-10. (I-M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: smoked tuna and eggplant terrine, fresh foie gras with warm apple and sauternes sauce, sauteed pave of venison, chestnuts and foie gras, braised salmon emince in watercress and riesling cream sauce. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.-Fri. noon-2, Sat. 11 a.m.-2. D daily 6-10:30. Champagne buffet Br Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 5-10:30 and Sun. Br. AE, CB, DC, MC, V.

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.-Fri. noon-2. Br Sun. noon-3. D nightly 6-10:30. After-theater S nightly 10:30-1 a.m. Private parties for 8-60. (E) AE.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. (M) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11. Fri. to midnight, Sat. 5-midnight. Br Sun. 11:30 a.m.-3. (M) AE, CB, DC, MC, V.

CHEF CHAN'S—845 Second Ave., bet. 45th-46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken.

Res. sug. L and D Mon.-Thu. 11:30 a.m.-10:30, Fri. to 11, Sat. 1-11, Sun. 1-10. Private parties for 70-80. (M) AE, CB, DC.

CHEZ LOUIS—1016 Second Ave., bet 53rd and 54th Sts. (752-1400). Casual. French. Spcls: roast baby lamb, roast chicken, roasted wild mushrooms. Res. sug. L Mon.-Fri. 11:45 a.m.-3. D Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. (E) AE, CB, DC.

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar:** B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) AE, CB, DC.

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: cote de veau à la creme d'herbes fraiches, le cassoulet du Chef Toulousain, bay scallops sautees aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: lentil soup with lobster sausage, spit roasted haunch of venison with poivrade sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30, Sat. 6-10:30. Closed Sun. (E) AE, CB, DC, MC, V.

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086). Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11, Sun. 5:30-10. Private parties for 20-30. Reduced parking after 6. (M) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theatre D 5:30-6:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

RESTAURANTS

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5-10. Complete L and D. Closed Sun. (M) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MADRAS WOODLAND—308 E. 49th St. (759-2441). Casual. Indian vegetarian/kosher. Spcls: utthappam, masala dosai, batura and chenna curry. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Fri. 5-10:30, Sat.-Sun. noon-10:30. (I) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Milkanos, lemon sole Patmos. Res. sug. L and D Mon.-Fri. noon-10, Sat. 5-10. Closed Sun. (M) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Champagne Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.-Sat. 6-2 a.m. Dancing nightly. Closed Sun. (M) AE, CB, DC.

SAN GIUSTO—935 Second Ave., bet. 49th and 50th Sts. (319-0900). Jacket required. Northern Italian. Spcls: bouillabaisse Adriatic style with polenta, quail Venetian style, risotto with truffles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to 11:30. Closed Sun. (M) AE, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, salimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M) AE, CB, DC, MC, V.

TASTE OF THE APPLE—1000 Second Ave., at 53rd St., (751-1445). Casual. American. Spcls: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun.-Thu. 11 a.m.-1 a.m., Fri.-Sat. to 2 a.m. Also 283 Columbus Ave., at 73rd St. (873-8892). Open Sun.-Thu. 11 a.m.-midnight, Fri.-Sat. to 1 a.m. (I) AE.

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: pasta, homemade pastry and ice

cream, cappuccino. L Mon.-Sat. 11:30 a.m.-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. (I) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat.-Sun. to 3. D Mon.-Sat. 6-10:30. (E) Le Bistro d'Adrienne: Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight, Sat.-Sun. from 6. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). Atrium: Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. (E) Cafe: Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Closed Sun. (M) AE, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 4:30-10. Pre-theater D 4:30-6. Closed Sat.-Sun. Free D parking. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also 120 E. 56th St. (593-1627). (M) AE, CB, DC, MC, V.

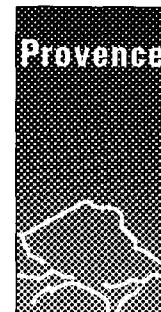
CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-11. Bar till 3 a.m. nightly. Private parties for 300. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M) AE, CB, DC, MC, V.

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RESTAURANTS

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine carbonara, linguini filetto pomodoro. Res. sug. Open for L and D Mon.-Thu. noon-11:30, Fri.-Sat. to midnight. Pre-theatre D 5-7. Private parties for 20-80. Free D parking 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) **Bar Cafe:** Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chancelleres. Res. sug. L daily noon-3. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon-midnight daily. (M) AE, CB, DC, MC, V.

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.-Sat. 11:30 a.m.-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Complete L and D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon-3. D daily 5-11:30. Also **Iroha Sushi**—1634 Broadway, bet. 50th-51st Sts. (315-3808). (M) AE, CB, DC, MC, V.

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.-Fri. noon-4. D daily 4-11:15. Pianist nightly from 6 p.m. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theatre D 5:30-6:30. Closed Sun. (E) AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1 a.m. Private parties for 10-200. Free parking from 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savory cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10. Spec. pre-theatre D 5-9. Reduced rate parking after 5. Private parties for 10-250. (M) AE, CB, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). J.W.'s: Formal. Continental. Res. sug. L Tue.-Fri. 11:30-2. D Tue.-Thu. 7-10, Fri.-Sat. to 11:30. Pre-theatre D Tue.-Sat. 5:30-7. (M) The

View: Formal. International. Res. sug. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30-midnight, Wed., Fri. and Sat. from 5, Sun. 6-11. (E) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11. Buffet L and pre-theatre D. Free D parking. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. Br Sun. noon-2. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5:30-10:30. Dancing. Private parties. Closed Sun.-Mon. (E) **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartar. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. (I-M) AE.

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. (M) AE, DC, MC, V.

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. (E) AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Free D parking after 5. Closed Sun. (M-E) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) No credit cards.

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 20-150. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. (M) AE, CB, DC, MC, V.

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also **256 East 49th St.** (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. (M) AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) AE, CB, DC, MC, V.

CAFE GALLERIA—115 E. 57th St. (980-4683). Casual. Northern Italian. Spcls: gnocchi campagnola, tortellini Aurora, vitello ricottaro, fresh salmon Park Ave. Res. sug. Open for L and D Mon.-Sat. 11:30 a.m.-9:30. Private parties for 20-200. Sidewalk cafe. Closed Sun. (M) AE, MC, V.

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglio. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.-Fri. noon-3. D daily 4:30-11:15. (M) AE, CB, DC.

RESTAURANTS

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.—Sat. 7 a.m.—11 a.m., Sun. from 7:30 a.m. Buffet L daily noon—2:30. Cocktails daily 3—2 a.m. Dessert buffet 10—1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.—Sat. 11 a.m.—3. D Thu. 5:30—7:30. High tea Mon.—Fri. 3—5. Closed Sun. (M) AE, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.—Fri. noon—midnight, Sat.—Sun. 5—midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.—Fri. 7:30 a.m.—9:45 a.m. Prix fixe L Mon.—Fri. noon—2:15. D daily 6—10:45. Pre-theater D 6—7. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.—11:45 a.m. L Mon.—Sat. noon—4. Br Sun. noon—4. D daily 5:30—10:30. S 10:30—12:30 a.m. Ent. Tue.—Sat. (M) AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: raviolis of smoked salmon, red snapper aux légumes fondants, Petrossian 'teasers.' Res. nec. L Mon.—Sat. 11:30 a.m.—3:30. Br Sat.—Sun. 11:30 a.m.—3:30. D daily 5:30—midnight. Pre-theatre D 5:30—7:30. Post-theatre D 10:30—1 a.m. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.—11 a.m. L Mon.—Fri. noon—3. Br Sat.—Sun. noon—3. D Tue.—Thu. 5:30—10, Fri.—Sat. to 11. Pianist and dancing Tue.—Sat. (M-E) **Oak Room:** Dress opt. L Mon.—Fri. noon—3. D Mon.—Sat. 6—10, Sun. to 11. S Tue.—Sat. 10—1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.—Sat. 11 a.m.—2 a.m., Sun. noon—1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.—Sat. 11:30 a.m.—1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7:30 a.m.—11:30 a.m., Sat. 8 a.m.—11 a.m. L Mon.—Sat. noon—2:30. Br Sun. 11 a.m.—2:45. Tea Mon.—Sat. 3:30—6:30, Sun. from 4. D Mon.—Sat. 6—1 a.m., Sun. to midnight. (E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th—60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.—Sat. 7:30—midnight. Disco dancing from 11. Closed Sun. (E) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.—Sat. noon—3:30. Prix fixe buffet Br Sun. noon—3. D daily 5—midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.—4:30. D daily 4:30—11:30. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.—Sat. 11:45 a.m.—2:30. D daily 5:45—11. Private parties for 40. (E) AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.—Sat. 11 a.m.—4. D Sun.—Thu. 4—1:20 a.m., Fri.—Sat. 4—3:20 a.m. Pianist Tue.—Sat. (I) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.—Fri. 5—10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. (M) AE, CB, DC, MC, V.

VIA MIA—55 E. 59th St. (755-8081). Casual. Italian. Spcls: broiled Florida red snapper, veal Sorentino, chicken Valdostana, fettuccine verde. Res. sug. L Mon.—Sat. 11 a.m.—3:30. D Mon.—Sat. 5—11. Closed Sun. (M) AE, DC, MC, V.

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.—Sat. noon—1 a.m., Sun. to midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endivia al ferri, carpaccio arugula e grana. Res. sug. L and D daily 11:30 a.m.—2 a.m. (M) AE, CB, DC, MC, V.

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.—Sun. 5:30—11. Private parties for 16—24. Closed Mon. (M) AE.

AUNTIE YUAN—1191A First Ave., bet. 64th—65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon—4. D daily 4—midnight. (M) AE, CB, DC.

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stam-pede platter including nachos, spicy chicken wings, chili. D daily 5—midnight. Br Sat.—Sun. 11:30 a.m.—4:30. (M) AE, CB, DC, MC, V.

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean/continental. Spcls: grilled salmon, roast loin of lamb, pasta of the day. Res. nec. D Mon.—Sat. 5—11. Pre-theatre D 5—6:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE PIERRE—2 E. 61st St. in The Pierre (940-8185). Formal. French. Spcls: oysters in puffed pastry with lettuce butter sauce, individual rack of lamb with stone ground mustard and turnip gratin, warm chocolate gâteau with pear coulis and white chocolate ice cream. Res. sug. B daily 7 a.m.—11 a.m. L Mon.—Sat. noon—2:30. Br Sun. noon—3:30. D daily 6—10:30. S from 10:30. Pre-theatre D Mon.—Sat. 6—7. Pianist daily 8—1 a.m. **The Rotunda:** English afternoon tea daily 3—6:30. (M-E) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.—Sun. noon—4. D daily 4—midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.—Sat. noon—3. Buffet Br Sun. noon—3. **Carlyle Restaurant:** Jacket required. French. B Mon.—Sat. 7 a.m.—10:30 a.m., Sun. 8 a.m.—10:30 a.m. L Mon.—Sat. noon—2:30. Br Sun. noon—3. D daily 6—11. (M-E). **Belmelmans Bar:** Cocktails daily noon—1 a.m. **Gallery:** Tea daily 3:30—5:30. AE, CB, DC, MC, V.

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuetsi, dolmades, fresh red snapper. Res. nec. D only Tue.—Sun. 5—midnight. Greek music nightly. Closed Mon. (M) AE, DC, MC, V.

FIGORELLA—1081 Third Ave., bet. 63rd—64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.—Sat. noon—4. Br Sun. noon—4:30. D Mon.—Sat. 4—midnight, Sun. to 11. Private parties for 20—200. (M) AE, MC, V.

FLAMAND—349 E. 86th St. (722-4610). Casual. Belgian. Spcls: rabbit with cherry beer, waterzooie gan-toise, quails with grapes and port. Res. sug. L Mon.—Fri. noon—2:30. D daily 5:30—11:30. (M) AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd—74th Sts. (861-4350). Casual. Chinese. Spcls: tangerine beef or chicken, jumbo ginger shrimp, baby back ribs in scal-

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RESTAURANTS

lion sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br
Sat.-Sun. 11:30 a.m.-3. D daily 3-midnight. (I-M)
AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512).
Casual. American. Spcls: hamburger, steak, barbecued
spare ribs, lemon pepper chicken, potato skins. Open
Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br
Sat.-Sun. 11:30 a.m.-4. (I) AE, CB, DC, MC, V.

GIBBON—24 E. 80th St. (861-4001). Jacket required.
Continental/Japanese. Spcls: large prawns ala Kyoto,
veal midoriyaki, lamb kocho. Res. sug. L Mon.-Fri.
noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)
AE, CB, DC, MC, V.

HUBERT'S—575 Park Ave., at 63rd St. (826-5911).
Formal. American. Spcls: country captain chicken,
roast duck with vegetable strudel, grilled lobster with
leek, tomato and poblano sauce. Res. nec. L Mon.-Fri.
noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)
AE, MC, V.

IL BIANCO—1265 Third Ave., at 73rd St. (861-7700).
Casual. Northern Italian. Spcls: angel hair pasta with
lobster, shrimp and scallops in tomato sauce, assorted
charcoal grilled fish, veal scallopini topped with
mushrooms. Res. sug. L Mon.-Fri. noon-3. Br Sat.-
Sun. 11:30 a.m.-4. D daily 5:30-1 a.m. (M)
AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-
9310). Jacket required. Northern Italian. Spcls: lasa-
gna verde Fiorentino, pollo alla Toscana. Res. sug. L
Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to
midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTA—133 E. 61st St. (838-3939). Formal. Ita-
lian/Abruzzese. Spcls: capellini primavera, seasonal
game, baby lamb in Abruzzese style. Res. nec. L
Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30.
Closed Sun. (E) AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-
9626; 758-1828). Casual. Italian home-cooking.
Spcls: snapper, veal scallopini, cannaloni. Res. sug. L
and D menu Mon.-Thu. noon-11, Fri.-Sat. to mid-
night. Closed Sun. (M) AE, CB, DC, MC, V.

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-
4370). Casual. Irish. Spcls: blackened salmon, sirloin
steak, hamburgers, fresh fish, fresh vegetables. No res.
L Mon.-Fri. 11 a.m.-5. Br Sat.-Sun. noon-4. D daily
5-1:30 a.m. Bar til 4 a.m. (I) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal.
French. Spcls: pasta primavera, blanquette de St.
Jacques julienne, caneton rôti aux pommes sauce cit-
ron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat.
6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt.
American-continental. Spcls: crispy shrimp, Maryland
crabcakes with tartare sauce, chicken pecan with hon-
ey mustard sauce. Res. sug. L Mon.-Fri. 11:30
a.m.-2:30. D daily 6-midnight. Br Sat.-Sun. 11:30
a.m.-3. Private parties. (M) AE, CB, DC, MC, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988).
Casual. French. Spcls: salade de volaille dijonnaise,
moules marinière, paillard de veau grillé au basilic, mi-
gnons de boeuf et de veau au poivre vert, burger l'om-
nibus. Res. sug. L and D daily noon-11. Private parties
40-125. (M) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111).
Formal Tue.-Fri., black tie Sat. French. Spcls: salade
de cailles au foie gras, salade de langoustines et ho-
nard aux pousses d'épinards, selle d'agneau farcie à la
crème de basilic. Res. sug. D Tue.-Sat. 6-2 a.m.
Dancing Tue.-Sat. Private parties for 10-400. Closed
Sun. and Mon. (E) AE, DC.

METRO—23 E. 74th St. (249-3030). Dress opt. Ameri-
can. Spcls: buckwheat crepe with red caviar and
poached egg, grilled salmon with ginger vinaigrette,
clay pot roasted chicken. Res. nec. L Mon.-Fri.
noon-2:30. Br Sun. noon-3:30. D Mon.-Sat.
6-11:30. (E) AE, DC, MC, V.

MUMBLES—1491 Second Ave., at 78th St. (772-
8817). Casual. Regional American. Spcls: grilled
chicken with three sauces, Caribbean steamed grouper
with plantains, 8-oz hamburger, broiled fresh fish,
pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m.,
Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4.
Also 1622 Third Ave., at 91st St. (427-4355). (I)
AE, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. Ameri-
can-steakhouse. Spcls: prime aged sirloin steak, chops,
lobster, fresh fish, spa cuisine. Res. sug. D daily 5-11.
Piano bar. (M) AE, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th
Sts. (249-3141). Formal. Northern Italian. Spcl:
scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3.
D Mon.-Fri. 5-midnight, Sat. from noon. Parking.
Closed Sun. (M) AE, CB, DC, MC, V.

POLO GROUNDS—1472 Third Ave., at 83rd St. (570-
5590). Casual. American. Spcls: steaks, variety of pasta
and chicken dishes. Br Sat.-Sun. noon-2. D daily 4-2
am. (I) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (535-
9141). Formal. American. Spcls: seared sashimi tuna
with coriander seeds, house smoked quail with yellow
finn potato salad, Pacific salmon in horseradish crust.
Res. sug. B daily 7 a.m.-10 a.m. Br Sat.-Sun. noon-3.
L daily noon-2:30. D daily 6-10. (E)
AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket
required. American. Spcls: venison chili, medallions of
veal with wild mushrooms, steak. Res. sug. L Mon.-
Fri. noon-4:30. D daily 5-midnight. (E)
AE, CB, DC, MC, V.

RASCALS 69th STREET—1286 First Ave., at 69th St.
(734-2862). Casual. Regional American. Spcls: fresh
fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D
daily 4:45-3 a.m. Br Sun. 11:30 a.m.-5. Music nightly
from 9. (I) AE, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.
(628-8814). Casual. American/Continental. Spcls:
rack of lamb, conif of duck, salmon fillet with sorrel
sauce. Res. sug. D Mon.-Sat. 5:30-11:30, Sun.-Mon.
to 10:30. Br Sun. 11:30-3:30. Pianist Mon.-Sat. and
Br. (M) AE, DC, MC, V.

REGENCY HOTEL—540 Park Ave., at 61st St. (759-
4100). Jacket required. American. Spcls: roast rack and
loin of lamb with herbs, grilled swordfish with citrus
fruit, poached bass wrapped in lettuce, seasonal game.
Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat.
noon-2:30. D daily 6-10. Br Sun. noon-3. (M)
AE, CB, DC, MC, V.

ROSSELLINI—1134 First Ave., bet. 62nd-63rd Sts.
(486-6226). Dress opt. Northern Italian. Spcls: fettuc-
cine Rossellini, salmon alla champagne. Res. sug. L
Mon.-Sat. noon-4. Champagne and caviar Br Sun.
noon-4. D daily 5-midnight. Pre-theatre D Mon.-
Sat. 5-7. Private parties for 60. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-
1900). Casual. Regional American. Spcls: seafood sal-
ad with fresh dill, scallops of veal with prosciutto and
fontina cheese, grilled duck breast and leg with red
pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D
Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails
4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat.
11:30 a.m.-4. Sun. from 11 a.m. Ent. Private parties.
(M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St.
(861-8080). Formal. American/French. Spcls: lobster
and oyster pan roast, crisp squab with wide noodles
and snow peas, Norwegian salmon with oriental
greens, beef tenderloin with zucchini vermicelli. Res.
sug. L Tue.-Sat. noon-2:30. Br Sun. 11:45 a.m.-3. D
daily 5:30-10. Pianist. Private parties for 80. (E)
AE, CB, DC, MC, V.

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th
Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au
bon appeti shrimp, crispy duck, phoenix nest, sesame
chicken. Res. sug. Open for L and D Mon.-Thu.
noon-11, Fri.-Sat. to 11:30, Sun. 2-11. (I)
AE, MC, V.

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th
St. (996-6200). Casual. Southwestern American.
Spcls: fajitas, chicken fried steak, quesadillas, blue corn
enchiladas, barbecued chicken with hot red sauce. L
Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D
Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. (I)
AE, DC, MC, V.

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-
1776). Casual. French. Spcls: choucroute, cassoulet,
steak au poivre. Res. sug. L Mon.-Fri. 11:30-4. Br
Sun. 11:30-4. D daily 5:15-midnight. (M)
AE, CB, DC, MC, V.

Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St.
(749-8888). Casual. Southwestern American. Spcls:
chicken and beef fajitas, blue corn enchiladas stuffed
with salsa, stamped platter including nachos, spicy

RESTAURANTS

chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon.-Sat. 5:30-11:30, Sun. 6-10. Pianist Mon.-Sat. and Br Sun. (M) AE, MC, V.

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. (M) AE, CB, DC, MC, V.

CHARMANT—625 Columbus Ave., bet. 90th-91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. 11-4. D daily 5-midnight. Pianist Tue.-Sat. and guitarist Sun. Br. (M) AE, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruita de mare, grillade of chicken. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theatre D 5-7. Ent. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, MC, V.

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.-Fri. 11 a.m.-3. D Sat.-Thu. 3-11:30, Fri. to 9. (M) AE.

FIORIELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M) AE, MC, V.

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.-Sun. 11 a.m.-5. D Sun.-Thu. 5:30-2 a.m., Fri.-Sat. to 3 a.m. Outdoor cafe. (M) AE, CB, DC, MC, V.

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. (M) AE, CB, DC, MC, V.

JAMAICAN HOT POT—2260 Adam Clayton Powell Jr. Blvd., at 133rd St. (491-5270). Casual. Jamaican. Spcls: curried goat, braised short ribs of beef, Jamaican style fried chicken, oxtails. Res. nec. L and D Mon.-Sat. 11 a.m.-3 a.m., Sun. to 1 a.m. Also 1961 Adam Clayton Powell Jr. Blvd., at 118th St., (864-9876). Open daily for L and D 11:30 a.m.-3 a.m. Ent. (I) No credit cards.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.-Fri. 9 a.m.-11 a.m. Br Sat.-Sun. 10-4. L daily 11 a.m.-4. D Mon.-Thu. 4-midnight, Fri.-Sun. 4-1 a.m. (I) AE.

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Sun.-Thu. 4-2 a.m., Fri.-Sat. to 2:30 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with pro-

sciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk cafe. (M) AE, CB, DC, MC, V.

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11:30, Sat. 9 a.m.-11:30, Sun. 9 a.m.-5:30, Mon. 6-11:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, V.

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 5:30-midnight, Sun. 4-10. Private party rooms. (M) AE, CB, DC, MC, V.

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts. (496-8940). Casual. Japanese. Spcls: dinner box special, Japanese style fried flounder, beef yaki-iku. Res. nec. L Mon.-Sat. 12:30-2:30. D daily 5-11. Pre-theatre D 5-7. (I) AE, CB, DC, MC, V.

TROIKA—148 W. 67th St. (724-0709/0806). Jacket required. Russian. Spcls: beef stroganoff, chicken Kiev, pelmeni. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 5-11. Live music Tue.-Sun. (M) AE, CB, DC, MC, V.

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.

MONTES VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpafello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D Sun.-Thu. 6:30-11, Fri.-Sat. 7-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. Tue.-Sat. and Br Sun. Private parties for 300. (E) AE, CB, DC, MC, V.

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 11/25: Charles Blenzig Group. 11/26: Nancie Banks Group. 11/27: Judi Silverman. 11/28: Blues nite with Marty Roberts. 11/29: Brad Buettne Group. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 11/23: Haze Greenfield Quartet. 11/24: Andy Laverne Trio. 11/25: Big Nick Nicholas Quartet. 11/27: Phyllis Mollen Trio. 11/28: Edison Machado Quartet. 11/29: Mark Helias, Anthony Davis and Gerry Hemingway. Sets Sun.-Thu. at 9 and 11, Fri.-Sat. at 9:30, 11 and 12:30 a.m. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/27: McCoy Tyner Big Band. 11/28: Joe Rocci-sano All-Star Orchestra. 11/29-12/4: "Juicy Flutes" with Herbie Mann and Jasil Brazz plus the Dave Valentin Quintet. "After Hours..." the Justin Robinson Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 11/25, 26: John Scofield Band. 11/28, 29: Taj Mahal. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/26: Pianist Richie Beirach with Ron McClure on bass and Adam Nussbaum on drums. 11/27: Pianist John Hicks with Santi Debriano. 11/28-12/3: John Hicks with Walter Booker on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 11/23: Roy Meriwether Trio. 11/25, 26: Amy London. 11/28: The Widespread Jazz Orchestra. 11/29: Ted Rosenthal Trio. Mon.-Thu. 8-midnight, Fri.-Sat. 9:30-1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 11/27: The Louie Bellson Quintet. 11/28: "Big Nick" Nicholas Quartet. 11/29-12/4: The Dorothy Donegan Trio. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/27: Eddie Gomez Quartet. 11/28: Les Paul Trio. 11/29-12/4: Toshiko Akiyoshi N.Y. Jazz Orchestra featuring Lew Tabakin. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 11/23-27: Kenny Barron Trio; 11/29, 30, 12/1, 2: Art Hodes. Sets Mon.-Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/23: Tardo Hammer. 11/24: Rahn Burton Duo. 11/25, 26: Hal Schaefer Duo. 11/27: Peter Madsen. 11/29, 30: Hal Schaefer. **Upstairs:** 11/25 at 8: "One Man Band" with James Lecesne; followed by Jimmy Miller at 10. 11/26 at 8: Jim Dawson in Concert; 9:30 and 11:30: Cabaret. **AE, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 11/23: Joel Forrester Trio. 11/25: Harry Sheppard Quartet. 11/26: Roy Meriwether Trio. 11/28: Dick Hyman. 11/29: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/23: Muhai Richard Abrams with Fred Hopkins, Andrew Syrrille and John Purcell. 11/24: Wadada Leo Smith and the Sphinx. 11/25: My Dad IS Dead. 11/26: Leroy Jenkins' Sting. 11/27: Peppino Dagostino plus Fareed Haque. 11/28: Foreign Legion. 11/29: Scissors Rock Paper. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 12/3: Jazz-pop singer Maria Muldaur with pianist Dr. John, Tue.-Sat. at 9 and 11. 11/25, 26, 29, 30 at 11:30: Comedienne Joan Rivers continues her late-night comedy "workshop". Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 11/23: Stuff II featuring Gordon Edwards. 11/25, 26: Daryl Jones, Mark Ledford Project. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.-Tue. from 9-midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8-midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9-midnight, Fri.-Sat. from 9:30-12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Terry Waldo and the Gotham City Jazz Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 11/23: The Neville Brothers. 11/25: The Feelies. 11/26: Shinehead; Eek-A-Mouse. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/23: Precious Time. 11/25: BAC with Hughie Carroll and Louie Appel. 11/26, 28: Mazarin. 11/27: Gary Silver of An American Band. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. 11/23-27: The Leaders with Lester Bowie, Chicko Freeman, Arthur Blythe, Cecil McBee, Kirk Lightsey, and Don Moye. 11/28: The Gill Evans Orchestra. 11/29-4: Tommy Flanagan Trio with George Mraz and Kenny Washington. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/24-26: Jocelyn Brown. 12/1-3: Harold Melfin and the Blue Notes. Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 11/25, 26: The Les McCann Quartet featuring saxophonist Eddie Harris. 11/28: "Salsa Meets Jazz" with "The Grand Finale" featuring Ruben Blades y Son del Solar, Mongo Santamaria and his band with

guest soloist Paquito D'Rivera. **Terrace:** 11/23-27, 29-12/4: Pianist Bill Mays with Harvie Swartz on bass. 11/28: Gail Wynters with Herman Foster and Jay Leonhart. Sun.-Thu. from 10-2 a.m., Fri.-Sat. to 3 a.m. **Comedy Spot at the Top** (982-9292). 11/25, 26 at 9 and 11: Noo Yawk Tawk; Lou DiMaggio. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). 11/23-27: Clarinetist Eddie Daniels and his Quartet. 11/28: Mel Lewis and the Jazz Orchestra. 11/29-12/4: The Sun Ra Arkestra. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougall St. (673-5576). 11/23: Dave Mann Quintet. 11/25: Giovanni and Sunrise. 11/26: Leni Stern. 11/27: Microscopic Septet. 11/28: Ed Palermo. Sets at 9:30 and 11:30, Sun., Tue.-Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 11/26: Pianist Hilton Ruiz with Jimmy Rowser on bass. 11/27: Guitarist Gene Bertoncini with Michael Moore on bass. 11/28-12/3: Pianist John Bunch with Phil Flanagan on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 11/23, 24: James Cotton; Mitch Woods and his Rocket 88's. 11/25, 26: Roomful of Blues. Also **The Lone Star Cafe Roadhouse**, 240 W. 52nd St. (245-2950). 11/23, 24: The El-Lords. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 11/23: Bruce Vilanch. 11/25-27: Joy Behar. Tue.-Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.-Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 11/23: "Comedy Break in the Wall Street Week" with John Parmerton, Nancy Rollins, Mel Stanley, Tommy Cheese, Marjorie Levine and Garry Lee Wright. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri.-Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). 11/23-27: Comedians Richie Minervini, Al Romero, Barry Weintraub, Mark Wilde, Danny Curtis and Mike Eagan. 11/28-12/4: Rich Marrota, Mike Saccone, Scott Bruce, Sam Greenfield, Mark Wilde, Danny Curtis and Mike Eagan. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30: Pianist John-

ny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 11/23: Comedian Terry Day and magician Imam. 11/24: Terry Day and magician Torkova. 11/25, 26: Comedian Mal Cross and comedian/juggler Tony Duncan. 11/29: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. 11/23-27: Comedians Bill McCarty, Brian Regan, Mike Saccone, Jonathon Solomon. 11/29-12/4: Dennis Leary, Billy Jaye, Mike Rowe, Lou Schneider. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Tue.-Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/23: Baaba Maal. 11/25, 26: Loremil Machado and Sarava. 11/29, 30: Sugar Minott and Abashanti. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Blossom Dearie. Through 12/3, Tue.-Wed. at 9, Thu.-Sat. at 9 and 11: Barbara Cook. **AE, MC, V.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 346 W. 46th St. (265-8133). Through 11/30, Tue. and Wed. at 9: Pop-jazz singer Jane Scheckter. **AE, DC, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 11/23: Tracey Mitchem; Diana Craig. 11/25: Black Tie - Jazz group; "It's Not Just Comedy" 11/26: Jonny Woolford; "It's Not Just Comedy" 11/27: Sarah Laboue; Johan. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/23: Sally-Jane Heit; Mr. Ruby Rims. 11/24: Sally Mayes; Michael McQuary. 11/25: Vicki Stuart; Nancy Timpanaro. 11/26: Lois Sage. 11/27: Jill Cohen; Beverly Hills: The Bitches New York City Debut. 11/28: Sue Anne Gershenson. 11/29: Greta. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/23: The Wes McAfee Duo. 11/25: Barbara Lea with Wes McAfee and special guest Bob Dorough. 11/26: Judy Kreston and David Lahm. 11/28: Arthur Siegel. 11/29: Noah Manne with Buddy Barnes. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Oak Room: Through 1/7: Montgomery, Plant and Stritch return with *Swing For Your Supper, An Evening of Rodgers and Hart*, Tue.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). Top of the Tower: Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeiffero plays every Tue.-Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). The Cafe Carlyle: Through 12/31, Tue.-Sat. at 10 and midnight: Bobby Short returns for the season. **Belmans Bar:** Through 12/31: Jazz-pianist Barbara Carroll, Tue.-Sat. from 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). The Terrace: Pianist Marty Berns plays Mon.-Fri. 5:30-11:30 a.m. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).Notes: Pianist-singer-songwriter Shelly Peiken plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). Le Bar Montparnasse: Jazz-pianist Larry Vuckovich, Mon.-Sat. 5-9, followed by the Helcio Milito Trio, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). Edwardian Room: Dance and dine to the Edward Tone Trio, Tue.-Sat., 7:30-11:30. **Oak Room:** Pianist-composer Irving Fields, Tue.-Sat. from 6:30-9:30; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30-10:30. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). Judge's Chamber: Through 11/26: Pianist Patti Wicks with Mark Dresser on bass, Tue.-Fri. from 7:30-12:30 a.m., Sat. from 9-2 a.m. 11/29-12/31: Pianist Frank Amsallen with Lynn Seaton on bass. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). Ambassador Lounge: Singer-pianist Marty Phillips performs every Fri. and Sat. from 9-1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. 11/25: Tom Babbit. 11/26: Helen Hudson with pianist Ricky Ritzel. 11/27: Maureen Davis. 11/28: Rebecca Hall with pianist Jay Kerr. 11/29: Sheri Scott. Nightly at 8. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with pianist Bullumba, nightly from 7:30-midnight. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/23: Mark Finley; Nelson Page Aspen. 11/25: JQ and the Bandits; Edwin Gray. 11/26: *Damned If You Do* musical revue; People with Aids Theater Workshop. 11/29: Liz Bayer with *Rough Edges*. **No credit cards.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse. 11/29-12/3, Tue.-Thu. at 10, Fri. and Sat. at 9 and midnight: Singer Jill Corey. **AE, CB, DC, MC, V.**

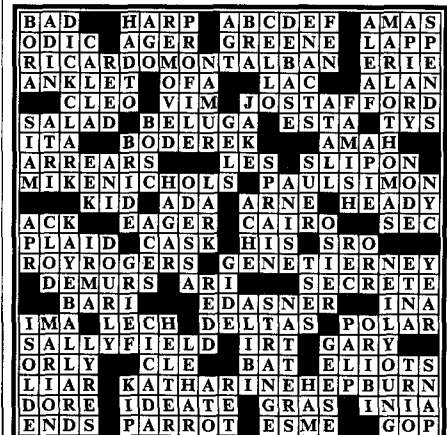
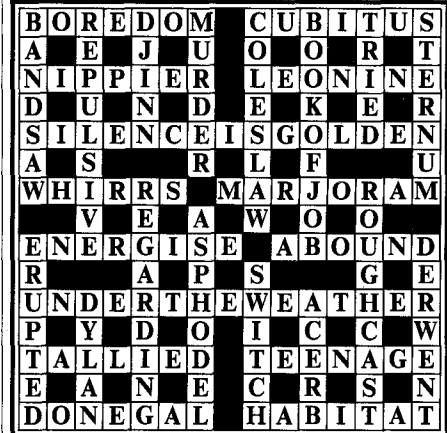
MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating Mon.-Sat. from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat. from 8, Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Phoebe Legere every Fri. and Sat. from 8:30, through 12:31. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11. Singer Priscilla Hood takes over every Sat. from 6-10:30. **AE, CB, DC, MC, V.**





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OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

THE MACY'S THANKSGIVING DAY PARADE kicks off at 9 a.m. at C.P.W. and 77th St. and moves down to Broadway and 34th St. Big Bird and Pink Panther will join the other characters floating above you this year, and Olympic gold medalists Florence Griffith Joyner, Jackie Joyner-Kersey, and Carl Lewis will also be there. Marching bands, floats, and Santa Claus add to the festive atmosphere. The balloons will be inflated the night before in front of the American Museum of Natural History in case you want a sneak preview.

FAIRS AND EXHIBITIONS include some annual favorites this week. **Fall Manhattan Antiques and Collectibles** will return to the Passenger Ship Terminals, Piers 88, 90, and 92, Twelfth Ave., 48th-55th Sts. (201-368-1130). You'll find campaign memorabilia, Disney dolls, games, books, and clocks, victory jewelry (Remember Pearl Harbor and Rosie the Riveter pins), fine furniture, and more. \$8, Sun. \$5. Pier 88: 11/26, 11 a.m.-6; 11/27, 11 a.m.-7. Pier 90: 11/26, 9 a.m.-6; 11/27, 11 a.m.-5. Pier 92: 11/26, 10 a.m.-6; 11/27, 11 a.m.-6. . . . **The Uptown/Downtown Contemporary American Crafts Weekend** takes place at the Universalist Church, C.P.W. and 76th St. and at N.Y.U.'s Loeb Student Center, 4th St. and LaGuardia Place (866-2239). 245 exhibitors will display porcelain, leather, wood, and other crafts. Classical music will be played uptown, jazz downtown. 11/25, noon-7; 11/26, 11 a.m.-7; 11/27, 11 a.m.-6. \$4. . . . **Tibet Fair '88** will have modern and antique art, artifacts, and jewelry, plus Tibetan books and food. 11/26, 27, 11 a.m.-6. Eastside International Community Center, 330 E. 45th St. (529-4344). \$1.50. . . . New clothing and toys will be available for less than wholesale prices at the **Temple Judea Men's Club Holiday Bazaar**, 11/27, 9 a.m.-4 at 615 Reiss Place, Bronx (881-5118).

CALENDAR NOTES FOR NOVEMBER are starting to include events with a holiday theme. Saks, B. Altman's, Lord & Taylor, and other stores along Fifth Avenue have set up their animated Christmas displays depicting old-fashioned scenes and Christmas stories. . . . Beginning 11/28 the Manhattan Savings Bank will present **Alice in Santaland** twice daily (Mon.-Fri. 12:15 and 1:15, through 12/23), 385 Madison Ave., at 47th St. (688-3000). Watch skaters and singers act out this musical fantasy. Free. . . . **The Origami Holiday Tree** will be lit and on view after 11/21 at the American Museum of Natural History, C.P.W. at 79th St. (769-5800). Volunteers will be teaching visitors simple origami models at a table next to the tree. Open daily 10 a.m.-5:45, Wed., Fri., Sun. till 9. \$3.50, children \$1.50. . . . **A Chanukah Workshop** will focus on the history, laws, and customs of the festival and the significance of the menorah. 11/29 at 7:30, Park East Synagogue, 163 E. 67th St. (737-6900). Free. . . . A good way to see the interiors of some of the world's best food establishments without eating a morsel is to see the **Photographic Exhibition of Restaurants** all designed by Charles Morris Mount. Canastota, Century Cafe, and Fiorello's are some of his projects. Weekdays through Dec., 11 a.m.-3, James Beard House, 167 W. 12th St. (675-4984). Free, but reserve ahead. . . . Another open house will be showcasing 20 British and American interior decorators in the English style. **Royal Oak Designer Show House**, 6 E. 69th St. (744-2914), weekends 11 a.m.-5, weekdays 11 a.m.-6, Thur. till 9, through 12/18. \$15. . . . **Czech Black Light Theatre** uses ultraviolet light, music, puppets, and poetry to perform the five-act *Full Pocket* and the 30-minute *Puppet Heritage*. Mazur Theatre, Murphy Center, 555 E. 90th St. (288-3082). *Full Pocket* plays 11/25, 26 at 8; 11/27 at 7, \$15; *Puppet Heritage* is more suited for children and plays on 11/25 at 3, \$10. . . . Juggling, stilt, singing, and a little Shakespeare will all be going on at the **New York Lyric Circus** production of *That Crazy*

Cabaret. 11/25-27, 12/1-4 at 7, Theater for the New City, 155 First Ave. at 10th St. (260-1365). \$4. . . . The photo exhibit **A Dream Fulfilled: City and Suburban's York Avenue Estate** features current and archival pictures of this privately subsidized, low-income housing complex built in 1913 with beaux arts and neo-Gothic details. Municipal Art Society's Urban Center Gallery, 457 Madison Ave. at 51st St. (935-3960). Free. Mon.-Fri., 11 a.m.-5, through 12/12. . . . **The Freedom to Create** is an art exhibit by homeless people now being shown at Marymount Manhattan College's Gallery, 221 East 71st St. (460-8110). Through 12/21, Mon.-Fri. 9 a.m.-9, Sat., Sun., 9 a.m.-6. Free.

REVELS AND CAUSES—Bob Hope and Hugh Downs will be the special guests at the **Boys Club of America** benefit. 11/29 at 6:30, Broadway Ballroom, Marriott Marquis Hotel, 1535 Broadway at 45th St. (997-0100), \$350. . . . **Bill Cosby** will give a benefit performance at Carnegie Hall, Seventh Ave. at 57th St. (247-7800) for Carnegie Hall. \$35-\$100.

LECTURES AND READINGS include some by famous authors this week. The **Remembering Eugene O'Neill Series** continues its month-long celebration with a reading of *A Touch of the Poet* on 11/28 at 8. Reading the dramatic story of Cornelius Melody will be Fritz Weaver, Linda Lavin (or Fionnula Flanagan) and the Acting Company. Town Hall, 123 W. 43rd St. (840-2824). \$10. . . . **New York Writers on New York City** is the topic of readings by Jervis Anderson, Louis Auchincloss, Nicholas Mohr, Grace Paley, Harvey Shapiro, and Tom Wolfe at the Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (334-1660). \$6, sponsored by PEN American Center. . . . **The Anti-Utopian Vision: Seurat and Modernism** is a lecture being given by Linda Nochlin at the Guggenheim Museum, 1071 Fifth Ave. at 88th St. (360-3500). 11/29 at 6:30, \$6. . . . The **Bicentennial Celebration of Australian Literature** reading this Mon. is by Thomas Keneally (*The Chant of Jimmie Blacksmith*) and Glenda Adams (*Games of the Strong*). 11/28 at 8, 92nd St. Y, 1395 Lexington Ave. (427-6000). \$8. . . . Mary McDonald, the Richmond-town Restoration's curator of costumes, will allow guests to window shop through the village's clothing collection while she teaches you about the different styles of the last three centuries. The **Smart Mode Series Gallery Talk** will be on 11/29 at 3. Staten Island Historical Society, 441 Clark Ave., S.I., (718-351-1617). \$6.

THE MAGNIFICENT CHRISTMAS SPECTACULAR at Radio City Music Hall is celebrating its 10th anniversary. You'll see *The Nutcracker* with 32 dancing bears, the last chapter of *A Christmas Carol*, ice skaters gliding to the hit *Christmas in New York*. Kings, angels, wise-men, and shepherds re-enact the birth of Christ in the *Living Nativity*. And don't worry, the Rockettes will dance to *Parade of the Wooden Soldiers*. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). \$26-\$29. 11/23 at 2:30; 11/24 at 4, 7:30; 11/25-27 at 9 a.m., noon, 3, 6, 9; 11/29 at 11 a.m., 2:30; 11/30 at 11 a.m., 2:30, 7:30.

THE SEAPORT EXPERIENCE—Adventure and excitement, ocean mist, floating clouds, ships ablaze, and more are included in this show. Mon.-Thu., 11 a.m.-6; Fri.-Sun., 11 a.m.-8. \$4.50, children \$3. Trans-Lux Seaport Theater, 210 Front St. (608-7888).

NEW YORK EXPERIENCE—This multiscreen cinematic tribute to New York City is celebrating its fifteenth anniversary. It's almost audience-participation time, what with sounds, sights, and tactile effects that draw you right into the city's history and its present many-faceted life—business, restaurants, the garment industry, show business, and much more. McGraw-Hill Building, Sixth Ave. at 49th St. (869-0346). Every

hour on the hour, Mon.-Thurs. 11 a.m.-7 p.m.; Fri. and Sat. 11-8; Sun. noon-8. \$5, children under 12, \$3. COMPILED BY JENNIFER SEABURY

TOURS

MARK TWAIN'S NEW YORK—11/26 at 1, writer Peter Salwen's annual birthday walk in lower Manhattan. Meet at Broadway and Spring St. for a three-hour trek illustrated with old photographs and Twain excerpts, and taking in such sites as the Players, Cooper Union, and the writer's home on W. 10th St. \$8, including a Calaveras County-champagne toast (286-0320).

COLONIAL DAYS IN OLD MANHATTAN—11/27, 1:30-4, a walking tour with Michael Levin. "From Dutch New Amsterdam to English New York," 1624-1776. Reservations, 924-7187; \$10.

MIDTOWN EAST—"The Outdoor Sculpture & Landmark Building Walking Tour," every Sat. at 1 through Dec. Meet on N.E. corner of 42nd St. and First Ave. for a tour of 26 landmarks, well-known buildings, and sculptures. \$12; call for information (348-3854).

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, \$10. 11/26 at 2: **Magnificent Murray Hill**; meet in front of the Pierpont Morgan Library, Madison Ave. and 36th St., for a walk in this residential Historic District. . . . 11/26 at 6: **Famous on Fifth**; meet at Trader Vic's in the Plaza Hotel (cocktail time, 5-6; buy your own) for a walk past celebrities' homes. . . . 11/26 at 2: **West Side Stars**; a stroll past the homes of stars who live on the Upper West Side. Meet in front of 2 Columbus Circle, 59th St. across from the park. . . . 11/26 at 7, **Ghosts After Sunset**, "Haunted Greenwich Village." Meet at the Village Gate, Bleecker and Thompson Sts.; cocktail hour (buy your own) at 6. . . . 11/27 at 2: **Hollywood on the Hudson**; meet at the Village Gate, Bleecker and Thompson Sts., to see Greenwich Village locations where well-known movies have been shot.

SHOREWALKERS—The group is dedicated to walking around the entire, varied shoreline of our area. 11/26 at 9:30 a.m.: annual "walk off the turkey" trek, a 13-mile "saunter" from South Ferry to the Little Red Lighthouse, under the George Washington Bridge. The route is along part of the 330-mile Hudson River Shore Trail, and the tour calls attention to efforts to save the shore. Take lunch and water, and meet at the hot-dog stand in front of the S.I. Ferry building, and walk along the Hudson—including (pending hoped-for permission) "innocent passage" through Donald Trump's Penn Yards, the property between 59th and 72nd Sts. \$3 (663-2167).

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 11/26: Kissena Park, Queens. 11/27: Marine Park, Brooklyn.

NATURE WALKS—**Van Cortlandt Park**, Bronx; 11/27 at 1, meet the Urban Park Rangers at the Golf House, Van Cortlandt Park So. and Bailey Ave. . . . **Alley Pond Environmental Center**, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000) 11/27 at 1, a Wetlands walk; \$2. . . . **Wave Hill**, 675 W. 252 St., Bronx (212-549-3200). A greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Brooklyn Botanic Garden**, 1000 Washington Ave. (718-622-4433): Sun.-afternoon tours of the new Steinhart Conservatory; at 2 (no tour Thanksgiving weekend) on 12/4, 11, 18. Meet near the Bonsai Museum in the conservatory (admission: \$2 adults; \$1 seniors, children 3-12, students). The new environment includes the Trail of Evolution and pavilions for temperate, desert, and tropical plants.

OTHER EVENTS

CARNEGIE HALL—45-minute tours of the concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Tue. and Thur. at 11:30 a.m., 2, and 3. Also at 10 a.m. and on other days for groups by reservation only. \$6, seniors and students \$5; children \$3; tickets at the tour window, 11 a.m.-3, 154 W. 57th St. (903-9790).

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4202; Staten Island: 718-816-5456.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Daily, frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). \$6.25 adults, \$5.25 students and senior citizens, \$3.50 children 6-13 (877-1800, ext. 512).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N.Y., N.Y. 10274, for schedule of country hikes. City walk, 11/26 at 10 a.m.: meet on N.E. corner of Gold and Fulton Sts., in the triangle with stone benches, for a walk in historic old Manhattan, "Where They Lit Up New York"; \$1 (718-274-0407).

SPORTS

BASKETBALL—Knicks, Madison Square Garden (563-8000). 11/22 at 8: vs. Los Angeles Lakers; 11/26 at 1: vs. Cleveland. \$10-\$25. . . . New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). 11/29 at 7:30: vs. Boston. \$6-18.

COLLEGE BASKETBALL—Big Apple N.I.T. Madison Square Garden (563-8300). 11/23 at 7: Semifinal doubleheader; 11/25 at 7: Championship doubleheader. \$12-\$16.

FOOTBALL—Jets, Giants Stadium, E. Rutherford, N.J. (212-421-6600). 11/27 at 1: vs. Miami. \$20.

HOCKEY—Rangers, Madison Square Garden (563-8000). 11/27 at 7:30: vs. Islanders. \$11-\$30. . . . Islanders, Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). 11/26 at 7:05: vs. Rangers. \$10-\$28.

STEPS—Turkey Trot, 11/24 at 10 a.m. Runners of all ages and paces are invited to participate in this 5-mile run, which begins and ends at Parkside Ave. and Prospect Park South West in Prospect Park, Brooklyn. \$6-\$15. For information, NYRR, 212-860-4455.

KARATE—U.S. Open "A" Rated Tournament. 11/27 at 1 and 3. Competition in all classes. Gleason's Arena, 29 Front St. (718-797-2872), Brooklyn. \$10.

HORSE RACING—Aqueduct Fall Meeting through 12/31 (718-641-4700). Daily except Tue.; post time at 12:30. \$2, Grandstand; \$5, Clubhouse. Featured: 11/24, Queens County Hdcp.; 11/26, Sport Page Hdcp.; 11/27, N.Y. Stallion Series.

WRESTLING—Madison Square Garden (563-8000). 11/26 at 8: Hulk Hogan vs. Big Boss Man; Hercules vs. Ted DiBiase; Powers of Pain vs. Demolition, nine matches scheduled. \$9-\$15.

BODYBUILDING—Ms. Olympia World, Madison Square Garden Felt Forum (563-8000). 11/26 at 2: Preliminary judging; 11/26 at 8: Final judging. \$30-\$100. COMPILED BY EDNA LAROCHE

CHILDREN

PETER AND THE WOLF—Bob McGrath, "Bob" of *Sesame Street*, will narrate Prokofiev's musical fairy tale. He will also sing a selection of children's songs along with the Philharmonia Virtuosi. 11/26 at 11 a.m. and 1. Town Hall, 123 W. 43rd St. (842-1818). \$10.

BIG APPLE CIRCUS—The Big Apple Circus Meets the Monkey King. Joining the show this year is the Nanjing Acrobatic Troupe from China. East meets West in a mystical spot where horses and sea lions play alongside dragons and dancing lions. Through 1/2. 11/22 at 11 a.m., 7:30; 11/24 at 7:30; 11/25 at 12:30, 4; 11/26 at 12:30, 4, 8; 11/27 at 12:30, 4; 11/29 at 7:30. Trump Tent at Damrosch Park, Lincoln Center, 65th St. and Amsterdam Ave. (391-0767). \$10-\$50.

DON QUIJOTE EXPERIMENTAL THEATRE—The Legend of the Golden Coffee Bean. A homeless Indian girl believes she can attain wealth and happiness by finding the golden coffee bean. 11/21, 22 at 10:30 a.m.

Lincoln Square Theatre, 250 W. 65th St. (496-8009). \$5; \$2.

LITTLE PEOPLE'S THEATRE COMPANY—Wilbur the Christmas Mouse and Santa Claus and the Magic Bell will be performed every Sat. and Sun. starting 11/26 through 1/8, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). \$6, reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Holiday Magic Show, 11/27 at 1:30. The Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$4.50.

GOLEM STORY THEATER—View the exhibit *Golem, Danger, Deliverance and Art*, then participate in the improvisation workshop. 11/27 at 2. Jewish Museum, Fifth Ave. at 92nd St. (860-1863). Museum admission.

RING AROUND A RAINBOW—A musical holiday puppet show presented by the Shadow Box Theatre. 11/22, 23 at 10:30 a.m.: P.S. 125, 425 W. 123rd St. For reservations, 877-7356. \$3.

THEATREWORKS/USA—Susan B. A musical based on the life of Susan B. Anthony. Recommended for ages 8-14. 11/26, 27 at 12:30. Promenade Theater, Broadway at 76th St. (677-5959). \$10, \$14.

NEW STAGINGS FOR YOUTH—The Odyssey, a musical adaptation of Homer's classic. 11/27 at 2. The Open Eye's Theater, Henry Lindenbaum Center, 270 W. 89th St. (769-4143). \$6, \$8.

FILMS—*Oliver and the Artful Dodger*. Oliver Twist and the Dodger search for a stolen will in this animated feature. 11/26 at 12:30 and 3. Museum of Broadcasting, 1 East 53rd St. (752-7684). Children, \$2; adults, \$4. . . . *The Picture Train, an Asian/American series* for ages 4-7. 11/23 at 4; 11/26 at 2:30: *The Golden Deer; Korochan the Little Bear; The Girl and the Foxes; Bell on a Deer*. Chatham Square Branch of the Public Library, 33 E. Broadway. Free. . . . *The Neverending Story*. 11/26 at 3. Tickets on sale at 2:30. \$1-\$3. The Brooklyn Museum, 200 Eastern Pkwy. (718-638-5000 ext. 232). Reserve.

WALLABY'S RAINBOW CIRCUS—The character Reggie discovers she wants to be a circus performer, but doesn't know how to go about it. There's also a live on-stage rock band. Every Sat. and Sun. at 3:30, through 6/89. Truck & Warehouse Theater, 79 East 4th St. (254-5060). \$3.50; adults \$5.

PUPPET PLAYHOUSE—The Czech Black Light Theatre, presented by Jitka Exler of Czechoslovakia. 11/26, 27 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (369-8890). \$3.

PROFESSOR PUTTER AND HIS GADGETORIUM—Magic, music, and fun. 11/25, 26 at noon and 2; 11/27 at 1. Samuel Beckett Theatre, 410 W. 42nd St. (594-2826). \$4, \$6.

CINDERELLA WORE COMBAT BOOTS—A look at Cinderella and the Ella family in the 80's. Sat. and Sun. through 12/18. Westside Arts Theatre, 407 W. 43rd St. (541-8394). \$7.

IT'S TOUGH TO MAKE A NICKEL—A musical depicting the lives of children on the Lower East Side at the turn-of-the-century. Every Sunday at 1. \$5-\$7. . . . *Family Matters: An Immigrant Memoir*. A dramatization of the Scheinberg family, who lived on the Lower East Side in 1910. Every Sunday at 3. Lower East Side Tenement Museum, 97 Orchard St. (431-0233). \$5-\$10.

13TH STREET REPERTORY COMPANY—The Beast, A musical based on *Beauty and the Beast*. Every Sat. at 1 and 3. . . . *The Rose That Refused to Bloom*. Every Sun. at 1 and 3. 50 W. 13th St. (675-6677). \$4.

PETER AND THE WOLF/THE FROG PRINCE—The famous fairy tales are told with life-sized marionettes and are accompanied by music. 11/26 at 11 a.m., 1:30 and 3. Donnell Library Center, 20 W. 53rd St. Free tickets will be distributed one half hour before performance.

FRANK CAPPELLI—The children's recording artist will perform some of his most popular songs. 11/26 at 1 and 3. Barnes & Noble, Jr., 126 Fifth Ave. Free.

MERLIN MAGIC SHOW—Presented by Theatreworks. 11/27 at 2. Brooklyn Center at Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-780-5006), Brooklyn. \$5.

SANTA CLAUS—Santa will meet and greet children starting 11/25, Tues.-Sat. 10 to 6; Sun. noon to 5. . . . Mrs. Santa, starting 11/25, Sat. 10-6; Sun. noon to 5. B. Altman's, Fifth Ave. at 34th St.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 11/26 at 1: Joking Jesters. Make a jester's hat or cape. Reserve.

MUSEUM OF THE CITY OF NEW YORK—City Play—Traces the impact of play activities in New York City by incorporating and transforming the environment; photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Fifth Ave. at 103rd St. (534-1672). Hours: Tue.-Sat., 10 a.m.-5, Sun. and holidays, 1-5. Free with admission; adults, \$3; children, \$1; families, \$5.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). Closed Thanksgiving Day. 11/25, 26, 27 at 1 and 3: Create your own Corn Husk dolls. Museum admission. Exhibits: "To Walk in two Worlds"—The culture of the North American Indian. Explore such settings as the longhouse and teepee, then interact with Indian games, designs, symbols and art. . . . "Nature Area." Learn about the small animals and plants that live in the woodland pond. Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults, \$2 (weekends) and \$1 (weekdays); children, \$3 and \$2.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, 3:30, and 4:30: *Behold Hawaii and Dance of Life*, the culture of Indonesia. \$3.50; \$1.75, children (per film); double features shown Fri. and Sat. at 6 p.m. and 7:30 p.m. \$5.50; \$3, children. Admission: \$3.50; children, \$1.50.

SOUTH STREET SEAPORT MUSEUM CHILDREN'S CENTER—165 John St. (669-9400). 11/26, 27 at noon and 3:30: *Going Aloft*, a maritime workshop; noon-5: Ornament making (Museum Gallery, 213 Water St.); noon-4: *Christmas at Sea Tour* (Pier 16 ticket booth); 11/26 at 3: Musician Richard Stillman. 11/27 at 3: Choral performances by the Girl Scouts and public-school groups. Free with Museum admission. \$5, adults; \$2, children.

NEW YORK BOTANICAL GARDEN—Southern Blvd. and 200th St. (220-8700), Bronx. Through 1991: "From Seeds to Cereal." Where cereal comes from and how it is grown. \$2.50, adults; \$1.25, children. Garden hours Tues.-Sun. 10 a.m.-4.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Closed Thanksgiving Day. Through 1/8: *Dr. Seuss From Then to Now*. A look at the work of Dr. Theodor Seuss Geisel, which includes 300 drawings, illustrations, early political cartoons and more. Hours: Tue.-Fri., 10-5; Sat., Sun. noon-5:30. Adults \$4; children \$3.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). Closed Thanksgiving Day. 11/26, 27 at 2 and 3: *Gaia Goddess of the Earth*. A look at the hypothesis which proposes that everything on earth interacts as part of a global, self-regulating system, rather than as an independent component. Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory; "Structures," a look at how natural forces support structures. "Biology," the invisible world up close. Wed.-Sun., 10 a.m.-5. Admission: Adults, \$2.50; children, \$1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Closed Thanksgiving Day. 11/25 at 2: *Star Wife and The Maiden Who Loved a Trout*; Alice Eve Cohen, of the Practical Cats Theater company, will perform these tales for children 5 and older. 11/27 at 2: "Fanfare," a puppet show. Exhibits: *It's News To Me*. Designed for children ages 7-12. The world of news is explored thoroughly. Hours: Wed.-Fri., 1-4; also, Sat.-Sun., holidays, 11 a.m.-5. \$2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Closed Thanksgiving Day. 11/23 at 3:15: *Skeleton Sketches*; 11/25, 26 at 1:30 and 3: *Barefoot in Brooklyn*, the dance company from Ireland; 11/27 at noon: *Greenhouse Treasure Hunt*; 11/27 at 2: *Harvest Festival Fanatics*; 11/28 at 3: *Explorers Explain*. Hours daily except Tue. 2-5 p.m.; weekends and holidays 10 a.m.-5. Admission by donation. COMPILED BY EDNA LAROCHE

RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Nov. 23

3:00/WNCN—R. Strauss: *Till Eulenspiegel*, Op. 28; **Beethoven:** "Name Day" Ov., Op. 115.
WNYC—Hanus: "Little" Suite for 9 Instruments; **Shchedrin:** "Humpbacked Horse" Suite.
WQXR-AM/FM—Stravinsky: *Petrouchka*: "Three Scenes."
4:00/WNCN—Sarasate: *Zigeunerweisen*, Op. 20, No. 1; **Liszt:** Prelude and Fugue on the Theme "Bach."
4:04/WQXR-AM/FM—Bruch: Serenade for Strings; **Sinding:** Suite for Violin and Orch., Op. 10.
6:00/WNCN—Liszt: Hungarian Rhapsody No. 6 in D-Flat; **Handel:** Trio Sonata for 2 Violins in g.
7:00/WNYC—Los Angeles Philharmonic: Andre Previn, conductor; violinist Sidney Weiss.
Schoenberg: Five Pieces, Op. 16; **Korngold:** Violin Cto., **Strauss:** *Don Quixote*.
8:00/WNCN—Stravinsky: Sym. in 3 Movements; **Powell:** *Rapsodie nègre*.
8:05/WQXR-AM/FM—Falla: *The Three-Cornered Hat*; *La Vida Breve*: "Spanish Dance."
9:00/WNCN—Dvorak: Cto. for Cello No. 2 in b, Op. 104; **Chopin:** Polonaise Fantaisie in A-Flat, Op. 61.
9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase: Robert Sherman, host.

Thur., Nov. 24

3:00/WNCN—Borodin: *Prince Igor*: "Polovtsian Dances"; **Haydn:** *Feldparthie*, No. 4 in F.
WNYC—Barber: *Knoxville, Summer of 1915*; **Ives:** "Holiday" Sym.
WQXR-AM/FM—Brahms: Violin Cto. in

D; **Wagner:** *Tristan und Isolde*: "Prelude and Lebestod."

4:00/WNCN—Wagner: *Das Rheingold*: "Entry of the Gods into Valhalla"; **Bach:** Toccata in e.
WQXR-AM/FM—Tchaikovsky: Sym. No. 6, "Pathétique"; **Barber:** Adagio for Strings.
5:00/WQXR-AM/FM—Beethoven: Piano Cto. No. 4; **Mozart:** *Eine Kleine Nachtmusik*.
6:00/WNCN—Chopin: Waltz in D-Flat, Op. 64, No. 1, "Minute"; **Vivaldi:** Cto. for Mandolins, Lutes, Flutes, Violins, and Cello in C.
7:00/WNCN—Gounod: *Faust*: "Ballet Music"; **Milan:** *El Maestro*: Pavane No. 4 and Fantasia No. 16.
WNYC—"Chamber Music Society of Lincoln Center": **Beethoven:** Serenade for Flute, Violin, and Viola No. 6 in D, Op. 25; **Chopin:** Sonata for Cello and Piano in g, Op. 65; **Mendelssohn:** Piano Trio No. 2 in c, Op. 66.
8:00/WNCN—Debussy: Qt. in g, Op. 10; **Vaughan Williams:** Cto. Academico for Violin and Strings in d.
8:05/WQXR-AM/FM—R. Strauss: *Sinfonia Domestica*; **Copland:** *Appalachian Spring*: "Variations on a Shaker Melody."
Fri., Nov. 25
3:00/WNCN—Grieg: "Peer Gynt" Suite No. 1, Op. 46; **Bach:** Cto. No. 5 in C.
WNYC—Thomson: *Autumn*; **Raid:** Sym. No. 1.
WQXR-AM/FM—Debussy: *La Mer*.
4:00/WNCN—Faure: Pavane, Op. 50; **Liszt:** Transcendental Etude after Paganini No. 1, "Tremolo."
4:04/WQXR-AM/FM—Haydn: *Diitrich*: "Minuetti de Ballo"; **Chopin:** Ballade No. 4 in f, Op. 52; **Holst:** "St. Paul's" Suite.

5:00/WNCN—Tchaikovsky: *Sleeping Beauty*, Op. 66; **Ricciotti:** Concertino for 4 Violins, Viola, Cello, and Basso Continuo No. 5 in B-Flat.
6:00/WNCN—Rachmaninoff: Vocalise, Op. 34, No. 14; *Bacarelle*, Op. 5.
7:00/WNYC—"High Performance": A Woody Herman Tribute, with Richard Stoltzman.
8:05/WQXR-AM/FM—Thomson: *The River*: Suite; Sym. on a Hymn Tune.
9:00/WNCN—Chopin: Cto. for Piano No. 1 in e, Op. 11; **C. P. E. Bach:** Trio Sonata in E.

Sat., Nov. 26

10:00 a.m./WNCN—Rosetti: Cto. for Horn in d; **Dvorak:** Rhapsody, Op. 14.
WNYC—Mozart: Serenade; **Beethoven:** Sym. No. 7.
10:04 a.m./WQXR-AM/FM—Mozart: Sym. No. 40; **Copland:** Duo for Flute and Piano.
11:00 a.m./WNCN—Grieg: "Holberg" Suite, Op. 40; **Telemann:** Cto. for 3 Trumpets and Orch.
11:04 a.m./WQXR-AM/FM—Rachmaninoff: Variations on a Theme of Corelli, Op. 42; **Bach:** Suite No. 2 in b; **Fauré:** *Berceuse*.
11:05 a.m./WNYC—Saint-Saëns: Piano Cto. No. 1; **Strauss:** 4 Last Songs.
12:00/WNCN—Bizet: *L'Arlesienne*: Suite No. 2; **Handel:** Sonata No. 2 in A-Flat.
WNYC—Sibelius: *The Bard*; **Prokofiev:** Violin Cto. No. 2; **Stravinsky:** *The Soldier's Tale*.
12:04/WQXR-AM/FM—Tchaikovsky: *The Nutcracker*: Suite; **Beethoven:** Romance in F, Op. 50; **Schumann:** Toccata in C.
1:00/WQXR-AM/FM—"Saturday Afternoon at the Opera": **Humperdinck:** *Hansel and Gretel* (von Stade,

Cotrubas, Ludwig, Gurzenich Orch./Pritchard).
3:00/WNCN—Brahms: Sonata for Clarinet and Piano in f, Op. 120, No. 1; **Haydn:** Qt. in G, Op. 1, No. 1.
5:04/WQXR-AM/FM—Prokofiev: "Lieutenant Kije" Suite; **Beethoven:** 12 Variations in F, Op. 66 on a Theme from Mozart's *Magic Flute*.
6:00/WNCN—Copland: *Danzón Cubano*; **J. C. Bach:** Overture No. 2 in D.
8:04/WQXR-AM/FM—The Cleveland Orchestra: Jahja Ling, conductor; featuring the Cleveland Orch. Youth Orchestra.
Adams: *Short Ride on a Fast Machine*; **Tchaikovsky:** Serenade for Strings in C; **Berlioz:** *Symphonie Fantastique*.
9:00/WNCN—Gershwin: Cto. for Piano in F; **Various:** Lute Music, "The Lady Margaret Wemyss Book."

Sun., Nov. 27

10:00 a.m./WNCN—"Classic Guitar": **Vivaldi:** "For Guitar and Viola d'amore in d; **Turina:** *Sevillana*.
WNYC—Mozart: String Qt. No. 13; **Tchaikovsky:** Sym. No. 4.
11:00 a.m./WNCN—Ibert: *Escapes*; **Gottschalk:** *Jota Aragonesa*, Op. 14.
WNYC—"Remembering Anton Rubinstein":
12:00/WNCN—Wagner: *Siegfried*: Idyll; **Frescobaldi:** Toccata in G.
1:00/WNCN—Chicago Symphony Orchestra: James Levine, conductor. **Mozart:** *Don Giovanni*.
WNYC—"The Opera Box": "The Art of Kirsten Flagstad."
3:04/WQXR-AM/FM—The New York Philharmonic: Zubin Mehta, conductor. **Bernstein:** *Chichester Psalms*; Sym. No. 3, "Kaddish."
6:00/WNYC—Daniel

Barenboim conducting the Beyreuth Festival Orchestra. *Der Ring des Nibelungen*: "Götterdämmerung."
7:00/WNCN—Beethoven: Sonata for Violin and Piano No. 5 in F, Op. 24, "Spring"; **Nielsen:** *Pan and Syrinx*, Op. 49.
8:00/WQXR-AM/FM—"Metropolitan Life Opera House": **Donizetti:** *L'Elisir d'amore* (Bonney, Winbergh, Weikl, Maggio Musicale Fiorentino Orch./Ferro).
9:00/WNCN—Mozart: Cto. for Piano No. 20 in d; **Humperdinck:** *Hansel and Gretel*: "Children's Prayer."

Mon., Nov. 28

3:00/WNCN—Bach: Brandenburg Cto. No. 4 in G; **Berwald:** *Drottningen av Golconda*: Ov.
WNYC—Perle: Wind Qnt. No. 3; **Mozart:** Sym. Concertante for Flute, Oboe, Bassoon, Horn and Orch.
WQXR-AM/FM—Kodaly: "Hary Janos" Suite.
4:00/WNCN—Glière: *Red Poppy*: "Russian Sailor's Dance"; **Bach:** Trio Sonata in G.
4:04/WQXR-AM/FM—Praetorius: *Terpsichore*: Dances 10-12; **Bax:** *Tintagel*; **Bach:** Oboe Cto. in d.
5:00/WNCN—Schubert: *Rosamunde*, Op. 26, Ballet Music No. 2; **Viviani:** Sonatas for Trumpet and Organ in C.
7:00/WNCN—Rodrigo: *Fantasia para un Gentilhombre*; **Schumann:** Konzertstück for 4 Horns and Oboe in F, Op. 86.
WNYC—Saint Louis Symphony Orchestra: Leonard Slatkin, conductor; pianist Radu Lupu. **Tower:** *Island Rhythms*; **Mozart:** Piano Cto. No. 25 in C; **Beethoven:** Sym. No. 6 in F, Op. 68, "Pastoral."
8:05/WQXR-AM/FM—Vaughan Williams: *Fantasia on Greensleeves*; *Flos Campi*.
9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92; **Locatelli:** Sonata for Flute No. 10 in G.
9:06/WQXR-AM/FM—The Boston Symphony Orchestra: Charles Dutoit, conductor; pianist Louis Lortie. **R. Strauss:** *Don Juan*; **Chopin:** Piano Cto. No. 2; **Bartok:** Cto. for Orch.
Tue., Nov. 29
3:00/WNCN—Bach: Brandenburg Cto. No. 3 in G; **Chopin:** Preludes, Op. 28, Nos. 1-8.
WNYC—Parriss: Trombone Cto.; **Hindemith:** *Symphonic Metamorphosis* on Themes of Carl Maria von Weber.
WQXR-AM/FM—Schumann: Cello Cto. in a.
4:00/WNCN—Kreisler: *Liebesleid*; **Albinoni:** Cto. for 2 Oboes in C, Op. 7, No. 11.
4:04/WQXR-AM/FM—Barber: Essay for Orch. No. 3; **Handel:** *Alcina*: "Ballet Music" from Act 3; **Liszt:** Hungarian Rhapsodie No. 6 in D.
6:00/WNCN—Bazzini: *Dance of the Goblins*, Op. 25; **Puccini:** *Le Villi*: "La Tregenda."
7:00/WNYC—"Netherlands Concert Hall 1988": Hans Vonk, conductor; violinist Jaap van Zweden. **Escher:** *Passacaglia*, Op. 10; **Brahms:** Cto. for Violin, Cello, and Orch. in a, Op. 102.
8:05/WQXR-AM/FM—Dvorak: *Symphonic Poems*: "The Golden Spinning Wheel" and "The Wild Dove."
9:00/WNCN—Gofé: "Grand Canyon" Suite; **Beethoven:** Romance for Violin No. 1 in G, Op. 40.
9:06/WQXR-AM/FM—The Philadelphia Orchestra: Wolfgang Sawallisch, conductor. **Reger:** Mozart Variations, Op. 132; **R. Strauss:** *Symphonia Domestica*.

TELEVISION

LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, NOVEMBER 23-25 and NOVEMBER 28-29

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 Business This Morning
4 News
5 Plastic Man
7 World News
9 Snorks
11 Wed.: Open Mind
Thu.: *Aprinda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 New Jersey Network
News (except Mon.)
Mon.: *Currents*
H Fri., Mon.: Movie:
First Offender
M Fri.: Crazy About the
Movies: Cary Grant
Mon.: *Movie: Captive*
Hearts
S Fri.: Movie: China
Rose

6:30 a.m.
2 4 News
5 Popeye
9 Popeye
11 Tom and Jerry
13 MacNeil/Lehrer
(except Mon.)
Mon.: *Growing a*
Business
**H Thu.: Divorced Kids'
Blues
**M Tue.: Movie: Strait-
Jacket
S Tue.: Movie: My
*Science Project*****

6:45 a.m.
21 A.M. Weather
7:00 a.m.
2 This Morning
4 Today
5 Good Day New York
7 Good Morning America
9 Beverly Hills Teen
11 Smurfs
13 Mon.: All About TV
21 Liliya, Yoga, and You
31 Ohayo! America
H Wed.: Courage
Mon.: *Madeline*
Tue.: *Courage*
M Wed.: Movie: Hellcats
of the Navy
Fri.: *Movie: The Old*
Dark House
S Mon.: How the
Rhinoceros Got Its Skin and
How the Camel Got Its
Hump

7:30 a.m.
9 Jetsons
11 Jem
13 Sesame Street
21 Body Electric
H Wed., Fri., Mon.: The
Adventures of Tom Sawyer
Thu., Tue.: *Tales of*
Little Women
M Thu.: Original Max
Talking Headroom Show
S Wed.: Movie: Goldy
II—The Saga of the Golden
Bear
Thu.: *Movie: Like*
Normal People
Mon.: *Out of Time*

7:45 a.m.
M Mon.: Movie:
Running Out
8:00 a.m.
9 Gumbo
11 Bionic Six
21 Sesame Street
H Wed.: Movie: Sheena
Thu.: *Movie: Florida*
Straits
Fri.: *Movie: Playing*
for Keeps
Mon.: *Movie: Right of*
Way
Tue.: *Movie: The Far*
Country
M Thu.: Movie:
Disorderlies
Tue.: *Movie: Three for*
the Show
S Fri.: I Know a Secret

8:30 a.m.
9 My Little Pony
11 Ghostbusters
13 Mister Rogers
M Wed.: Movie: World
Without Sun
Fri.: *Jimi Hendrix*
S Fri.: Movie: The
Washington Affair
Mon.: *Movie: Goldy*
II—The Saga of the Golden
Bear

Tue.: *Just For Kicks*
9:00 a.m.
2 Superior Court (except
Thu.)
Thu.: *All-American*
Thanksgiving Day Parade
4 Geraldo (except Thu.)
Thu.: *Macy's*
Thanksgiving Day Parade
5 I Love Lucy (except
Thu., Fri.)
Thu.: *A Disney*
Christmas Gift
Fri.: *From All of Us to*
All of You
7 Live With Regis and
Kathie Lee
9 Care Bears
11 The Munsters
13 Sesame Street
21 Instructional School
Service (concludes at 3)
Thu.: *Movie: It's a*
Wonderful Life (1946).
Jimmy Stewart.
Fri.: *Movie: Scrooge*
31 Homestretch
S Wed.: Out of Time
Tue.: *High School Narc*

9:30 a.m.
2 The Judge
5 I Love Lucy
9 I Dream of Jeannie
(except Fri.)
Fri.: *Glo Friends Save*
Christmas
11 Rhoda
13 Body Electric
M Thu.: Movie: Fatso
Fri.: *Movie: Choke*
Canyon
Mon.: *Movie: For*
Pete's Sake
Tue.: *Carl Perkins*
S Thu.: The Tailor of
Gloucester

9:45 a.m.
11 Mon.: Movie: Every
Time We Say Goodbye

10:00 a.m.
2 Family Feud (except
Thu., Fri.)
4 Sale of the Century
(except Thu., Fri.)
Fri.: *Smurfs*
5 Divorce Court (except
Thu., Fri.)
Thu.: *Movie: Treasure*
Island (1962).
Fri.: *Movie: Pollyanna*
(1960).
7 Sally Jessy Raphael
9 People Are Talking
(except Thu., Fri.)
Thu.: *Steampipe Alley*
Thanksgiving
Fri.: *Little Drummer*
Boy
11 Alice (except Thu.)
Thu.: *Football: Iona*
vs. New Rochelle
13 Wed.: JFK: A Time
Remembered

Thu.: *Ballroom*
Dancing
Fri.: *Country Christmas*
Decorating
Mon.: *Masterpiece*
Theatre
Tue.: *Mystery! The*
Return of Sherlock Holmes
31 Wed.: American
Interests
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Wed.: Movie: The
Owl and the Pussycat
Thu.: *Movie: Heart of*
a Champion: The Ray
Mancini Story
Fri.: *Movie: Police*
Academy 4: Citizens on
Patrol
Tue.: *Movie: The*
Cheap Detective
M Wed.: Movie: Greased
Lightning
S Wed.: Movie: Funeral
in Berlin
Thu.: *Movie: Father's*
Little Dividend
Fri.: *Movie: Going*
Home
Mon.: *Movie: Far*
From the Madding Crowd
Tue.: *Movie: Battle*
Circus

10:30 a.m.
2 New Card Sharks
4 Classic Concentration
Fri.: *Alvin*
5 Family Medical Center
9 Fri.: Leprechaun's
Christmas Gold
11 Eight is Enough
21 Fri.: The Casebook of
Sherlock Holmes
31 Wed.: World Chronicle
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Eye on Dance*
Tue.: *State of the Arts*
M Tue.: Movie:
Suspicion

11:00 a.m.
2 Price Is Right
4 Wheel of Fortune
Fri.: *Alf*
5 Wed.: Movie:
McMillan: Elementary Case
of Murder
Mon.: *Movie:*
McMillan: Freefall To
Terror
Tue.: *Movie:*
McCloud: Murder Arena
7 Growing Pains
9 Fri.: Jack Frost
13 Wed.: Louisiana
Cookin'
21 3-2-1 Contact (except
Thu., Fri.)
Fri.: *New Southern*
Cooking Holiday Special
31 Wed.: Ask Congress

Thu.: *Modern Maturity*
Fri.: *Only One Earth*
Mon.: *Washington*
Week in Review
Tue.: *Adam Smith's*
Money World
M Thu.: Movie: Project
X
Fri.: *Movie: The Guns*
of Navarone
Mon.: *Movie: Santa*
Fe Trail
11:10 a.m.
2 Thu.: Holiday
Entertaining With Martha
Stewart
11:30 a.m.
4 Win, Lose, or Draw
Fri.: *Misadventures of*
Ed Grimely
7 Home
11 Carson's Comedy
Classics
13 French in Action
31 Wed.: American
Adventure
Thu.: *Faces of Culture*
Fri.: *French in Action*
Mon.: *Focus on Society*
Tue.: *Portrait of a*
Family
H Thu.: Movie: Guess
Who's Coming to Dinner?
Thu.: *Movie: He's My*
Girl
Mon.: *Movie: Hoosiers*
Tue.: *Movie: The*
Karate Kid
S Thu.: Movie: My
Science Project
Tue.: *Movie: Like*
Normal People

NOON
2 News (except Thu.)
Thu.: *NFL Today*
4 Super Password
5 Thu.: On Vacation
With Mickey and Donald
7 Ryan's Hope
9 News
11 Harry O (except Thu.)
Thu.: *Movie: Friendly*
Persuasion (1956).
13 Wed.: Innovation
Thu.: *GED*
Fri.: *Holiday*
Entertaining With Martha
Stewart
Mon.: *Inside Albany*
Tue.: *GED*
21 Fri.: N.Y.S. High
School Field Band
Conference Championship
31 Wed.: In Search of the
Trojan War
Thu.: *Upstairs,*
Downstairs
Fri.: *France—TV*
Magazine
Mon.: *Lonesome Pine*
Tue.: *Media and*
Human Rights
13 Wed.: Movie: Bite the
Bullet

M Wed.: Norman's
Corner
S Wed.: Movie: The
Last Ride of the Dalton
Gang
Fri.: *Movie: Legal*
Eagles
12:10
21 Thu.: Drum Corps
International World
Championships: The Sight
of Music
M Tue.: Movie: A
Dandy in Aspic
12:30
2 Young and the Restless
(except Thu., Fri.)
Thu.: *Football:*
Minnesota vs. Detroit
4 Scrabble
5 Hour Magazine
7 Loving
13 Wed.: AIDS: What
Every Student Should Know
Thu.: *Movie: Little*
Miss Marker (1934).
Shirley Temple.
Mon.: *A Vous La*
France
Tue.: *Espana Viva*
M Wed.: Movie: It
Happened One Night

1:00
4 Days of Our Lives
5 Thu.: Denver the
Dinosaur
Fri.: *Ferdinand the Bull*
and Mickey
7 All My Children
9 Cannon (except Thu.,
Fri.)
Thu.: *Superman*
Festival (concludes at 5)
Fri.: *Three Stooges*
Marathon (concludes at 5)
11 Trapper John, MD
13 Wed.: 20th-Century
History
Fri.: *New Southern*
Cooking Holiday Special
Mon.: *Up Close and*
Natural
Tue.: *Big A*
31 Wed.: Mystery! Return
of Sherlock Holmes II
Thu.: *Moments in Time*
Fri.: *Window on World*
TV
Mon.: *Gilbert &*
Sullivan
Tue.: *Masterpiece*
Theatre: A Perfect Spy
M Thu.: Movie: It's a
Wonderful Life
Mon.: *Movie: The*
Gate
S Mon.: Jimmie Walker
and Friends
1:30
2 Bold and the Beautiful
5 Bewitched
13 Wed.: First Americans
Mon.: *All About You*

Tue.: *Well, Well, Well With Slim Goodbody*
Thru.: Movie: The Far Country
 Fri.: *Coming Attractions*
 Mon.: *Humor and the Presidency*
S Thu.: High School Narc
 Tue.: **Movie: Master of the Game**

2:00
2 As the World Turns
3 Another World
4 Popeye (except Fri.)
 Fri.: *Pillow People Save Christmas*
7 One Life to Live
8 Barnaby Jones
11 Best Talk in Town
13 Joy of Pain
21 Fri.: American Dream at Groton
31 Wed.: Eyes on the Prize
 Thu.: *Moments in Time*
 Tue.: *Television*
H Fri.: Movie: Baby Boom
 Tue.: **Movie: Indiana Jones and the Temple of Doom**
M Fri.: Movie: My American Cousin

Tue.: **Movie: Choke Canyon**
S Fri.: Movie: China Rose
 Mon.: **Movie: J.O.E. and the Colonel**
 2:15
21 Thu.: Artistic Roller Skating Championships
H Wed.: Movie: Like Father, Like Son

2:30
2 Fri.: Football: Auburn vs. Alabama
5 Woody Woodpecker
11 Tom & Jerry
13 Dinner at Julia's
31 Fri.: American Interests
H Mon.: Movie: Police Academy 4: Citizens on Patrol
M Wed.: Movie: 3:10 to Yuma
 Mon.: **Movie: The Fuller Brush Man**
S Wed.: Movie: Battle Circus
 Thu.: **Movie: Summer Rental**
 3:00
2 Guiding Light

4 Santa Barbara
6 Alvin
7 General Hospital
9 Sweethearts
11 Yogi Bear
13 Frugal Gourmet
21 Mister Rogers Neighborhood
31 Wed.: Madeleine Cooks
 Thu.: *Make Yourself at Home*
 Fri.: *International Kitchen*
 Mon.: *All About TV*
 Tue.: *This Old House*

3:10
M Thu.: James Stewart's Wonderful Life (cc)

3:30
4 Thu.: NFL Live!
5 Double Dare
9 Dating Game
11 G.I. Joe
13 21 Sesame Street
31 Video Music Box
H Thu.: Movie: Sweet Lorraine
M Fri.: Movie: Million Dollar Mystery
 Tue.: **Movie: Stephen King's Cat's Eye**

3:40
M Thu.: Movie: Baby Boom

4:00
2 On Trial
4 Donahue (except Thu.)
 Thu.: **Football:**
 Houston vs. Dallas
7 Real Ghostbusters
9 Oprah Winfrey Show
11 Love Connection
13 C.O.P.S.
H Wed.: Courage
 Fri.: *JFK: In His Own Words*
 Mon.: *Madeline*
 Tue.: **Movie: Young Detectives on Wheels**
M Wed.: Max Movie Show
 Mon.: **Movie: Just Another Missing Kid**
S Wed.: Just For Kicks
 Thu.: *The Tailor of Gloucester*
 Fri.: **Movie: A Man From Button Willow**
 Mon.: **Movie: Goldy II—The Saga of the Golden Bear**
 Tue.: *I Know a Secret*

4:25
S Thu.: Movie: The Deerslayer

4:30
2 People's Court
4 Duck Tales
6 Newlywed Game
11 Fun House
13 Mister Rogers
21 Square One TV
31 Wed.: Ramona Stories
 Thu.: *Degrassi Junior High*
 Fri., Mon.: *Voyage of the Mimi*
 Tue.: *Power of Choice*
H Wed.: Movie: Gandhi
 Mon.: **Movie: Heart of a Champion: The Ray Mancini Story**
M Wed.: Movie: Junior Miss
S Wed.: Out of Time
 Tue.: *High School Narc*

5:00
2 4 7 News
5 Different Strokes
9 Magnum P.I.
11 Little House on the Prairie
13 Square One TV
21 Sesame Street

31 Wed.: Science Journal
 Thu.: *Life Matters*
 Fri.: *European Journal*
 Mon.: *Looking East*
 Tue.: *Sneak Previews*
H Thu.: Movie: Every Time We Say Goodbye
 Fri.: **Movie: Indiana Jones and the Temple of Doom**
M Fri.: Movie: The Trouble With Spies
 Tue.: *Jimi Hendrix*

5:30
2 News
4 Facts of Life
13 3-2-1 Contact
21 City Comment
M Thu.: Movie: For Pete's Sake
 Mon.: *It's a Wonderful Life*
S Wed.: Movie: Goldy II
 Fri.: *I Know a Secret*
 Mon.: *How the Rhinoceros Got Its Skin and How the Camel Got Its Hump*
 Tue.: *Just For Kicks*
 5:45
31 News From City Hall

Weeknights, NOVEMBER 23-25 and NOVEMBER 28-29

WED., NOV. 23

6:00
2 4 7 News
5 Three's Company
9 Matt Houston
11 Gong Show
13 New Jersey Network News
21 Newton's Apple
31 Italian Programming
M Movie: Captive Hearts
 6:30
2 4 7 News
5 Family Ties
11 Hollywood Squares
13 21 Nightly Business Report
 7:00
2 Win, Lose or Draw
4 5 News
7 Jeopardy
9 Cosby
11 Cheers
13 Eyes on the Prize: America's Civil Rights Years 1954-65
21 Contact: Long Island
S Movie: Playing For Keeps
 7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
7 Entertainment Tonight
9 Kate and Allie
11 News
21 World of Survival: Cat Out of the Bag
 8:00
2 Bugs Bunny Thanksgiving Diet
4 Unsolved Mysteries
5 Movie: Popeye (1980)
 Robin Williams, Shelley Duvall.
7 Growing Pains
9 A-Team
11 Special: On Trial: Lee Harvey Oswald
13 MacNeil/Lehrer
21 The Mind
31 Dark Shadows
H Movie: The Running Man

M Movie: Gaby: A True Story
N Movie: The Gospel According to Vic
 8:30
2 Star Wars
7 Movie: War and Remembrance (Part VII)
31 EastEnders
 9:00
4 Night Court
13 The Mind
21 Movie: Pal Joey (1957). Frank Sinatra, Rita Hayworth.
31 JFK—A Time Remembered
S Movie: The Fly
 9:30
4 Special: Comedy Store 15th Class Reunion
 10:00
5 9 11 News
13 Yesterday
31 South Africa Now
M Movie: Fatal Beauty
N Movie: Love Songs
 10:30
11 Odd Couple
21 Are You Being Served?
31 Only One Earth: China's Changing Face
H The Hitchhiker
 11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Cheers
13 Bill Moyers' World of Ideas
31 Hellenic TV U.S.A.
H Vietnam War Story
S Movie: Emily
 11:30
4 Tonight Show
5 Taxi
7 News
9 Basketball: Knicks vs. Detroit Pistons
11 The Honeymooners
13 Harry's Game
21 George and Mildred
H Movie: Like Father, Like Son

11:35
2 Night Heat: The Passenger
 11:50
M Norman's Corner
 MIDNIGHT
5 Kojak
7 Movie: A Vacation in Hell (1979).
11 Star Trek
21 Nightly Business Report
N Maya Deren Experimental Films
 12:20 a.m.
M Movie: Cinderella
 12:30 a.m.
4 David Letterman
21 Science Journal
S Movie: Kluge
 12:45 a.m.
21 Movie: One Police Plaza (1986).
 1:00 a.m.
5 Archie Bunker's Place
11 Twilight Zone
21 Nova
 1:15 a.m.
H Movie: The Malibu Bikini Shop
 1:30 a.m.
4 Later With Bob Costas
5 One Day at a Time
11 News
13 Beijing Acrobatic Company
 2:00 a.m.
4 7 News
5 Can You Be Thinner
9 Home Shopping
11 Update: Making It Happen
13 Nova: The Light Stuffs
M Movie: Mind Killer
 2:05 a.m.
2 USA Today
 2:25 a.m.
7 Movie: Asylum
 2:30 a.m.
4 Group 1 Medical
5 Improv Tonight

11 Twilight Zone
 2:35 a.m.
2 Nightwatch
S Movie: National Lampoon's Class of '86
 3:00 a.m.
4 New Liars Club
5 Movie: Paris Holiday (1958). Bob Hope.
11 Perry Mason
13 Fact and Fiction
H Movie: The Running Man
 3:30 a.m.
4 Relatively Speaking
13 Trigonometric Functions
M Movie: Prick Up Your Ears
 3:50 a.m.
S Movie: P.I. Private Investigations
 4:00 a.m.
4 Ben Casey
11 Twilight Zone
13 Artificial Intelligence
 4:30 a.m.
7 The Avengers
11 Update: Making It Happen
13 Exploring the World of Science
 4:40 a.m.
H Movie: Fortress
 5:00 a.m.
4 Gidget
11 Rhoda
13 Portrait of a Family
 5:30 a.m.
4 Body by Jake
5 I Love Lucy
7 Morning Stretch
11 News
13 Portrait of a Family
M Movie: Gaby—A True Story
S Movie: Playing for Keeps
THU., NOV. 24
 6:00
2 4 7 News
5 Three's Company

9 Matt Houston
11 Gong Show
13 Because They Care
21 Newton's Apple
 Thu.: *Velveten Rabbit*
31 Italian programming
S Movie: Like Normal People
 6:30
2 7 News
5 Family Ties
11 Hollywood Squares
13 21 Nightly Business Report
 6:45
H Movie: The Karate Kid
 7:00
2 Win, Lose or Draw
4 5 News
7 Jeopardy
9 Cosby
11 Cheers
13 Eyes on the Prize: America's Civil Rights Years, 1954-65
21 Contact: Long Island
M Movie: Amazing Grace and Chuck
 7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
7 Entertainment Tonight
9 Kate and Allie
11 News
21 World of Survival: Call of the Coyote
 8:00
2 Smothers Brothers Thanksgiving Special
4 Cosby Show
5 Movie: The Flintstones Meet the Jetsons (1987).
7 Movie: Mary Poppins (1964). Julie Andrews, Dick Van Dyke.
9 The Untouchables
11 Movie: The Neverending Story (1984).
 Noah Hathaway, Barret Oliver.
13 MacNeil/Lehrer
21 Wild America: Family Feud

31 Dark Shadows
N Movie: Cluny Brown
S Movie: My Science Project
 8:30
4 A Different World
21 This Old House
31 EastEnders
 9:00
2 Paradise
4 Cheers
13 Mexico
21 31 Mystery!: The Return of Sherlock Holmes II. Jeremy Brett.
H Movie: Suspect
M Movie: Dirty Dancing
 9:30
4 Dear John
S Movie: Summer Rental
 10:00
2 Knots Landing
4 L.A. Law
9 11 News
13 Smithsonian World: American Dream at Groton
21 Smiley's People
31 Newport Jazz '88
N Movie: Working Girls
 10:30
5 News
11 Odd Couple
 11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Cheers
13 Bill Moyers' World of Ideas
21 Are You Being Served?
31 Hellenic TV U.S.A.
H Inside the NFL #12
M Movie: No Way Out
S Movie: Lies
 11:30
4 Tonight Show
5 Taxi
7 News
9 Morton Downey, Jr.
11 The Honeymooners
13 Rock Follies: The Loony Tunes
21 George and Mildred

TELEVISION

11:35
2 Night Heat: Wrong Woman

MIDNIGHT
5 Kojak
7 Movie: Just Between Friends (1986). Mary Tyler Moore, Christine Lahti.
11 Star Trek
21 Nightly Business Report
H Movie: Rolling Vengeance
N Movie: Gaby—A True Story

12:30 a.m.
4 David Letterman
9 Alfred Hitchcock Presents
13 Movie: The Man Who Fell to Earth (1976). David Bowie, Rip Torn.
21 Tony Brown's Journal

12:40 a.m.
5 Movie: The Sicilian

12:45 a.m.
2 Movie: Johnnie Mae Gibson (1986).

12:55 a.m.
M Movie: Nowhere to Hide

1:00 a.m.
5 Love Your Skin
11 Runaway With the Rich and Famous
21 Martin Luther King: The Dream on Hold

1:30 a.m.
4 Later With Bob Costas
5 One Day at a Time
11 News
H Movie: Bachelor Party

2:00 a.m.
4 News
5 Credit Time Bomb
7 Movie: The Hustler of Muscle Beach
9 Home Shopping
11 Worldwide Wrestling

2:05 a.m.
2 USA Today
7 News

2:25 a.m.
M Movie: Touch and Go

2:30 a.m.
4 Group 1 Medical
5 Improv Tonight
13 Trying Times: Moving Day

2:35 a.m.
2 Nightwatch
7 Movie: The First Time
5 Movie: Melody in Love

3:00 a.m.
4 New Liars Club
5 Movie: Hot Rods to Hell (1967).
11 Lifestyles of the Rich and Famous
13 JFK: A Time Remembered

3:20 a.m.
H Movie: The Boss' Wife

3:30 a.m.
4 Relatively Speaking

4:00 a.m.
4 Ben Casey
11 Twilight Zone
13 Thank You, Mr. President

4:10 a.m.
M Movie: Soul Man

4:20 a.m.
5 Movie: Positive I.D.

4:30 a.m.
7 The Avengers
11 Update: Making It Happen

4:45 a.m.
H Movie: The Annihilators

5:00 a.m.
4 Gidget
5 I Love Lucy
11 U.S. Farm Report
13 New Literacy

5:30 a.m.
4 Body by Jake
5 I Love Lucy
7 Morning Stretch
11 News
13 New Literacy

FRI., NOV. 25

6:00
2 **4** **7** News
5 Three's Company
9 Matt Houston
11 Gong Show
13 New Jersey News
21 Newton's Apple
31 Italian programming
S Movie: The Washington Affair

6:30
5 Family Ties
7 News
11 Hollywood Squares
13 **21** Nightly Business Report
M Movie: The Gate

7:00
2 Win, Lose or Draw
4 **5** News
7 Jeopardy
9 Cosby
11 Cheers
13 Metro Week in Review
21 Contact: Long Island
H Inside the NFL #12

7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
7 Entertainment Tonight
9 Kate and Allie
11 News
13 Adam Smith
21 World of Survival: End of the Earth. A look at the tundra wildlife of Antarctica.
S Gleason

8:00
2 Beauty and the Beast
4 Something Is Out There
5 Movie: Escape to Witch Mountain (1975). Eddie Albert.
7 Perfect Strangers
9 Movie: Pirates of Penzance (1983). Kevin Kline, Angela Lansbury, Linda Ronstadt.
11 Movie: The Lord of the Rings (1978). Animated.
13 MacNeil/Lehrer
21 Nature: The Nature of Australia: A Portrait of the Island Continent
31 Washington Week in Review
H Movie: Steel Dawn
M Movie: Stephen King's Cat's Eye
N Movie: Suzy
S Movie: Teen Wolf Too

8:30
7 Full House
31 EastEnders

9:00
2 13th Annual Circus of the Stars
4 Movie: The Incredible Hulk Returns

7 Mr. Belvedere
13 Great Performances: The Silents: The Eagle
21 The World at War: On Our Way
31 Dr. Who Movies

9:30
7 Just the Ten of Us
M Movie: The Return of the Living Dead II

9:40
S Comedy Club

10:00
5 **9** News
7 20/20
21 Global Rivals: Decade of Opportunity
H Movie: The Running Man
N Movie: Sammy and Rosie Get Laid
S Brothers

10:30
11 News
13 Wall Street Week
31 Light of the Gods
S It's Garry Shandling's Show

11:00
2 **4** News
5 M*A*S*H
9 Benny Hill
11 Cheers
13 Bill Moyers' World of Ideas
21 Washington Week in Review
31 World TV Presents
M Movie: Fatal Beauty
S Super Dave

11:30
4 Tonight Show
5 Taxi
7 News
9 Morton Downey
11 The Honeymooners
13 Movie: The Lady Vanishes (1938). Margaret Lockwood, Michael Redgrave.
21 Wall Street Week
S Movie: The Untouchables

11:35
2 Movie: Gunsmoke: Return to Dodge (1987).

11:45
H Not Necessarily the News: The Reagan Legacy

MIDNIGHT
5 Kojak
7 Movie: Trilogy of Terror
11 War of the Worlds
21 Nightly Business Report
31 World TV Presents
N Movie: Citizen Kane.

12:30 a.m.
4 David Letterman
9 Alfred Hitchcock Presents
21 Inside Albany

12:45 a.m.
H Movie: Let's Get Harry

12:50 a.m.
M Movie: H.O.T.S.

1:00 a.m.
5 Latin Connection
9 Joe Franklin
11 Monsters
21 Newport Jazz '88

1:10 a.m.
13 Movie: Young and Innocent (1937).

1:30 a.m.
4 Friday Night Videos

7 **11** News
S Movie: Cinderella

1:50 a.m.
2 USA Today

2:00 a.m.
5 Hair Loss
7 Movie: White Zombie
9 Home Shopping
11 Friday the 13th

2:16 a.m.
2 Movie: Secrets of a Psychiatrist (1971).

2:30 a.m.
4 News
5 Improv Tonight
13 Beijing Acrobatic Company
H Inside the NFL #12
M Movie: Flashpoint

3:00 a.m.
4 Group 1 Medical
S Movie: Seven Faces of Dr. Lao (1964).
11 Update: Making It Happen
13 Harry's Game
S Movie: The Whoopie Boys

3:30 a.m.
4 New Liars Club
11 Twilight Zone
H Movie: Space Rage: Breakout on Prison Planet

4:00 a.m.
4 Relatively Speaking
7 Movie: The Gorilla
11 Streets of San Francisco
M Comedy From Here

4:18 a.m.
2 Wipe Out

4:30 a.m.
4 Movie: Suddenly (1954). Frank Sinatra.
M Movie: Richard Pryor Live on the Sunset Strip
S Movie: The Toxic Avenger

4:50 a.m.
2 Wipeout
H Movie: He's My Girl

5:00 a.m.
5 Popeye
11 Crook and Chase
13 Faces of Culture

5:18 a.m.
2 Wipeout

5:30 a.m.
11 News
13 Faces of Culture

5:48 a.m.
2 Newsmakers

MON., NOV. 28

6:00
2 **4** **7** News
5 Three's Company
9 Matt Houston
11 Gong Show
13 New Jersey News
21 Newton's Apple
31 Italian programming
H Movie: The Seventh Voyage of Sinbad
S Movie: Funeral in Berlin

6:30
5 Family Ties
7 News
11 Hollywood Squares
13 **21** Nightly Business Report

7:00
2 Win, Lose, or Draw
4 **5** News
7 Jeopardy
9 Cosby
11 Cheers

13 Eyes on the Prize: America's Civil Rights Years, 1954-65
21 Contact: Long Island

7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
7 Entertainment Tonight
9 Kate and Allie
11 News
21 World of Survival: Wings Over the Rift
H Encyclopedia: Volume "K"

8:00
2 Dr. Seuss' How the Grinch Stole Christmas
4 Alf
5 Movie: A Fistful of Dollars (1967). Clint Eastwood, Marianne Koch.
7 MacGyver
9 Movie: The Man Who Lived at the Ritz (Part 1—Part 2 plays 11/29 at 8)
11 Movie: About Last Night (1986). Rob Lowe, Demi Moore, James Belushi.
13 MacNeil/Lehrer
21 Pyramid
31 Dark Shadows
H Movie: A Dangerous Life (Part 2)
M Movie: Klute
N Movie: Love Songs
S Movie: Critical Condition

8:30
2 Coming of Age
4 Hogan Family
31 EastEnders

9:00
2 Murphy Brown
4 Movie: Shootdown
7 Football: L.A. Riders vs. Seattle (concludes at approx. midnight)
13 Pyramid
31 Theban Plays

9:10
21 Survival Special: The Parenthood Game

9:30
2 Designing Women

10:00
2 Almost Grown
5 **9** **11** News
13 Horowitz Plays Mozart
H Movie: Police Academy 4: Citizens on Patrol
M Movie: Touch and Go
N Maya Deren
S Experimental Films
S Super Dave

10:25
21 The Mind

10:30
11 Odd Couple
S Jimmie Walker and Friends

11:00
2 **4** News
5 M*A*S*H
9 Benny Hill
11 Cheers
13 Bill Moyers' World of Ideas
31 Hellenic TV U.S.A.

11:30
4 Tonight Show
5 Taxi
9 Morton Downey, Jr.
11 The Honeymooners
13 Great Performances: The Silents—The Eagles
21 Are You Being Served?
H Movie: Hoosiers

S Movie: Home Fires, Part 1

11:35
2 Hunter: Double Exposure

11:45
M Movie: Someone to Watch Over Me

MIDNIGHT
5 Kojak
7 News
11 Star Trek
21 Nightly Business Report
N Movie: Miss Mary

12:30 a.m.
4 David Letterman
7 News
9 Alfred Hitchcock Presents
21 Adam Smith's Money World

12:45 a.m.
2 Movie: The Return of Sherlock Holmes (1986). Margaret Colin.

1:00 a.m.
5 McCreary Report
7 Movie: President's Mistress (1978). Beau Bridges, Karen Grassle.
9 Joe Franklin
11 Twilight Zone
13 Good Neighbors
21 Declarations of Independents

1:30 a.m.
4 Later With Bob Costas
11 News
13 Mystery!: The Return of Sherlock Holmes II
H Movie: Sweet Country
M Movie: Deadly Illusion
S Rebel Love

2:00 a.m.
4 News
5 Look at Me Now
9 Home Shopping
11 White Shadow

2:05 a.m.
2 USA Today

2:30 a.m.
4 Group 1 Medical
5 Improv Tonight
13 Matisse in Nice

2:35 a.m.
2 Nightwatch

2:55 a.m.
7 News

3:00 a.m.
4 New Liars Club
5 Movie: Seven Women
11 Perry Mason
13 Homeostasis

3:10 a.m.
M Movie: College Dormitory
S Movie: Emily

3:25 a.m.
7 Movie: Dr. Phibes Rises Again

3:30 a.m.
4 Relatively Speaking

4:00 a.m.
4 Ben Casey
11 Streets of San Francisco
13 Mole Concept
H Movie: Nights in White Satin

4:45 a.m.
5 Popeye
M Movie: Tom Horn
S Movie: J.O.E. and the Colonel

5:00 a.m.
4 Gidget

TELEVISION

11 Rhoda
12 Business of Management
5:20 a.m.
5 Popeye
5:30 a.m.
6 Body By Jake
7 Morning Stretch
11 News
12 Business of Management

5:45 a.m.
12 Humor and the Presidency

TUE., NOV. 29

6:00
2 4 7 News
5 Three's Company
9 Matt Houston
11 Gong Show
12 New Jersey Network News
21 Newton's Apple
22 Italian programming (concludes at 8)
12 Movie: Like Father, Like Son
12 Movie: Dirty Dancing
12 Movie: Green Fire

6:30
5 Family Ties
7 News
11 Hollywood Squares
12 21 Nightly Business Report

7:00
2 Win, Lose or Draw
4 5 News

7 Jeopardy
9 Cosby
11 Cheers
12 Eyes on the Prize: American Civil Rights Years, 1954-65
21 Contact: Long Island

7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
7 Entertainment Tonight
9 Kate and Allie
11 News
21 World of Survival: Citizens of the Coral

8:00
2 TV 101
4 Matlock
5 Movie: For a Few Dollars More (1967). Clint Eastwood, Lee Van Cleef.
7 Who's the Boss?
9 Movie: The Man Who Lived at the Ritz (Part 2)
11 Movie: Fletch (1985). Chevy Chase.
12 MacNeil/Lehrer
21 Nova: The Miracle of Life
31 Dark Shadows
12 Movie: A Dangerous Life (Part 3)
12 Movie: Fatal Beauty
12 Movie: Sista
12 Movie: The Good Wife

8:30
7 Roseanne

8:11 EastEnders
9:00
2 Movie: Stripes
4 Movie: Delta Force (1985). Chuck Norris.
7 The 50th Barbara Walters Special
12 Nova: Can You Still Get Polio?
31 Secret Agent

9:15
21 American Experience: Let Us Now Praise Famous Men—Revisited

10:00
4 Midnight Caller
5 9 11 News
12 American Experience
31 Bergerac
12 On Location: Bob Goldthwait
12 Movie: Disorderlies
12 Movie: One Woman or Two
12 Brothers

10:20
21 Are You Being Served?

10:30
11 Odd Couple
12 It's Garry Shandling's Show

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Cheers

12 Bill Moyers' World of Ideas
31 Hellenic TV U.S.A.
12 Movie: The Running Man
12 Movie: Home Fires, Part 1

11:30
4 Tonight Show
5 Taxi
7 News
9 Basketball: Knicks vs. Denver Nuggets
11 The Honeymooners
12 Creative Edge: James Agee
12 Movie: The Return of the Living Dead

11:35
2 Night Heat: Moonlight

MIDNIGHT
5 Kojak
7 Movie: Aurora
11 Star Trek
12 Movie: Gabriel Over the White House

12:20 a.m.
21 Nightly Business Report

12:30 a.m.
4 David Letterman
12 Hot Metal

12:45 a.m.
2 Movie: Vital Signs (1986). Edward Asner.
12 American Interests
12 Movie: Deadly Friend

1:00 a.m.
5 Soloflex
11 Twilight Zone
12 South American Journey: Bravo, Bread, and Circuses
12 Movie: The Whoopie Boys

1:05 a.m.
12 Movie: H.O.T.S.

1:15 a.m.
21 Pyramid

1:30 a.m.
4 Later With Bob Costas
5 Financial Freedom
11 News

2:00 a.m.
2 USA Today
4 7 News
9 Home Shopping Overnight
11 White Shadow
12 Disappearing World

2:20 a.m.
12 Movie: Heavenly Bodies

2:30 a.m.
4 Group 1 Medical
5 Improv Tonight
7 Movie: Return of Frank James

2:35 a.m.
2 Nightwatch
5 Movie: Fanny Hill

2:50 a.m.
12 Movie: Bob and Carol and Ted and Alice

3:00 a.m.
4 New Liars Club
5 Movie: Evil Knievel
11 Perry Mason
12 Finding Our Way

3:30 a.m.
4 Relatively Speaking

3:55 a.m.
12 Movie: Steel Dawn

4:00 a.m.
4 Ben Casey
11 Streets of San Francisco

4:20 a.m.
12 Movie: The Good Wife

4:30 a.m.
7 The Avengers

4:45 a.m.
12 Movie: Eye of the Tiger

5:40 a.m.
12 Movie: Space Rage: Breakout on Prison Planet

5:00 a.m.
4 Gidget
5 I Love Lucy
11 Rhoda
12 Here's to Your Health

5:30 a.m.
4 Body by Jake
7 Morning Stretch
11 News

Weekend, NOVEMBER 26-27

SAT., NOV. 26

6:00 a.m.
2 Animated Classics
5 Multitrym
7 Branded
9 Sustaining
11 News
12 New Jersey News
21 Sesame Street
12 Norman's Corner
12 Movie: My Demon Lover

6:30 a.m.
2 Patchwork Family
5 Dangermouse
7 Ebony/Jet Showcase
9 Sustaining
11 At the Movies
12 MacNeil/Lehrer
12 Movie: Ishtar

6:35 a.m.
12 Survival Series: Wild Seas, Wild Seals

7:00 a.m.
4 Kidsongs
5 Plastic Man
7 Uncle Waldo
9 Fantastic World
11 Bravestarr
21 Sesame Street

7:30 a.m.
2 Young Universe
4 Hickory Hideout
5 Syberson
7 King Leonardo
11 Bravestarr
12 Metro Week in Review
12 Madeline
12 Movie: Green Fire

8:00 a.m.
2 The Adventures of Raggedy Ann and Andy
4 Kissyfur
5 World Tomorrow
7 Flinstone Kids
11 Hit Video
12 Adam Smith
21 Wonderworks

12 Movie: La Bamba

8:30 a.m.
2 Superman
4 Gummi Bears
5 Cardinal O'Connor
7 New Adventures of Winnie the Pooh
11 Hee Haw
12 Wall Street Week
12 Steve Allen's Golden Age of Comedy

9:00 a.m.
2 Muppet Babies
4 Smurfs
5 McCreary Report
9 Superman
11 America's Top 10
12 Washington Week
21 Movie: Pal Joey

9:30 a.m.
7 Real Ghostbusters
11 Dick Clark's Golden Greats
12 One-On-One
12 Movie: How to Save a Marriage and Ruin Your Life
12 Movie: Ice Station Zebra

10:00 a.m.
2 Pee-wee's Playhouse
4 Chipmunks
5 W.W.F. Wrestling
9 Buck Rogers
11 Soul Train
12 Firing Line
12 Body Electric
12 Inside the NFL #12

10:30 a.m.
2 Garfield and Friends
4 Alf
7 A Pup Named Scooby Doo
9 Buck Rogers
12 American Interests
31 State of the Arts

11:00 a.m.
2 Mighty Mouse

5 Learning the Ropes
7 Bugs Bunny
9 Greatest American Hero
11 Star Search
12 Tony Brown's Journal
21 Quilting I
31 Video Music Box
12 Movie: Russian Roulette

11:30 a.m.
2 Teen Wolf
4 Ed Grimley
5 Small Wonder
12 Open Mind
21 Victory Garden
12 Movie: 3:10 to Yuma

NOON
2 Football: Florida State vs. Florida
4 Punky Brewster
5 Movie: Escape to Witch Mountain (1975).
7 Animal Crack-Ups
9 Three Stooges
11 Wrestling
12 GED
12 Eye on Asia
12 Movie: Can't Buy Me Love

12:10
21 Gourmet Cooking

12:30
4 New Archies
7 Weekend Specials
12 Movie: Sweet Lorraine

12:50
21 This Old House

1:00
4 Super Boy
9 Wrestling
11 Movie: Farewell to the Planet of the Apes (1974).
12 Currents
31 U.S. Nippon Newscope
12 Movie: The War Lover

1:30
4 World Class Women
12 Growing a Business

21 Frugal Gourmet

2:00
4 Bowling: PBA Fall Tour
5 Movie: High Anxiety
9 Hawaii 5-0
12 Science Journal
31 Japanese Theatre
12 Cinema Workshop
12 Movie: The Last Ride of the Dalton Guide

2:10
21 Joy of Painting

2:30
12 Innovation
12 Movie: Like Father, Like Son

2:50
21 Art of William Alexander and Lowell Speers

3:00
9 Knight Rider
11 Movie: The Amityville Horror (1979).
12 Nova
31 Ramona Stories
12 Movie: The Wings of Eagles

3:30
4 Skins Games
7 Football: College Games To Be Announced
12 Woodwright's Shop
31 Ask Congress

4:00
5 Movie: Airplane II: The Sequel (1982). Robert Hays, Julie Hagerty.
9 Knight Rider
12 Motor Week
31 TV Brazil

4:15
21 This Old House

4:30
12 New Southern Cooking

31 Thinking Allowed
12 Movie: Sheena
12 Movie: My Demon Lover

5:00
9 A-Team
11 New Twilight Zone
12 Yan Can Cook
21 Degraffi Junior High
31 Lonesome Pines Special
12 Movie: The Color Purple

5:30
11 T and T
12 Dinner at Julia's
21 Doctor Who

6:00
2 4 News
5 Three's Company
9 A-Team
11 Charles in Charge
12 Frugal Gourmet
31 Polish TV Network
12 Movie: Honky Tonk Freeway

6:30
4 News
5 Too Close for Comfort
11 Starting From Scratch
12 This Old House
31 Hello Austria
12 Movie: Teen Wolf

7:00
2 7 News
4 Headlines on Trial
5 Family Ties
9 It's a Living
11 Star Trek
12 Nature: The Nature of Australia
31 Computer Show

7:30
2 Wheel of Fortune
4 She's the Sheriff
5 M*A*S*H
7 New York Views
12 Mama's Family
31 Eye on Dance

7:45
21 Blake's Seven

8:00
2 Raising Miranda
4 227
5 The Reporters
7 Winnie the Pooh and Tigger Too
9 Night Stalker
11 War of the Worlds
12 Innovation: Clearing the Air

8:30
31 Masterpiece Theatre: A Perfect Spy
12 Movie: La Bamba
12 Movie: Someone to Watch Over Me
12 Movie: And So They Were Married
12 Movie: Can't Buy Me Love

8:30
2 Basketball: L.A. Lakers vs. Detroit
4 Amen
12 Wild America

9:00
4 Golden Girls
5 Beyond Tomorrow
7 Movie: Disaster at Silo Seven
11 Friday the 13th
12 Mystery! The Return of Sherlock Holmes II
21 Hot Metal
31 Upstairs, Downstairs

9:30
4 Empty Nest

9:40
21 Dad's Army

10:00
4 Hunter
5 9 News
11 Monsters
12 Film on Film: Kirk Douglas
31 The Citadel
12 On Location

TELEVISION

M **Movie:** Survival Game
N **Movie:** Springtime in the Rockies
S **Tropical Rock: A Hot Night in Ibiza**

10:20
24 Fresh Fields

10:30
5 Taxi
9 Benny Hill
11 News

11:00
2 **4** **7** News
5 Comedy Strip Live
6 Barney Miller
11 Tales From the Darkside
13 **Movie:** Holiday
21 Faulty Towers
23 World TV Presents
11 **Movie:** Like Father, Like Son
S **Movie:** Fanny Hill

11:30
4 Saturday Night Live
7 News
9 Freddy's Nightmares
11 **Movie:** Dog Day Afternoon (1975).
M **Movie:** Witchboard

11:45
2 Rockford Files
7 **Movie:** Desperately Seeking Susan (1985).
24 Off-Hollywood

MIDNIGHT

5 Columbo: Bye Bye Sky High Murder Case
N **Movie:** Rita, Sue, and Bob Too

12:15 a.m.
21 **Movie:** My Dinner With Andre (1981).
 Wallace Shawn, Andre Gregory.

12:30 a.m.
9 Alfred Hitchcock

12:45 a.m.
2 **Movie:** A Double Life
13 **Movie:** Charlie Bubbles (1968).
H **Movie:** Off the Wall
S **Movie:** Missing in Action

1:00 a.m.
4 It's Showtime at the Apollo
9 Sustaining

1:15 a.m.
M **Movie:** A Nightmare on Elm Street 3

1:30 a.m.
5 Naked City
11 News

1:50 a.m.
7 **Movie:** Topper Returns

2:00 a.m.
11 Runaway With the Rich and Famous
4 New Record Guide
9 Home Shopping

2:15 a.m.
H **Movie:** Fortress

2:25 a.m.
13 **Movie:** All That Heaven Allows (1955).
S **Movie:** Class of Nuke 'Em High

2:30 a.m.
4 Life's Most Embarrassing Moments
7 **Movie:** Born to Win
11 Tales From the Darkside

2:55 a.m.
M **Movie:** Heartbreak Ridge

3:00 a.m.

2 **Movie:** Amateur Night at the Dixie Bar and Grill
4 Hardcastle & McCormick
11 **Movie:** The Story of Three Loves (1953).

3:40 a.m.
H **Movie:** It's Alive III: Island of the Alive

3:50 a.m.
7 **Movie:** The Pony Express
13 **Movie:** Tiger in the Smoke (1956).

4:00 a.m.
4 **Movie:** Study in Scarlet
S **Movie:** Honky Tonk Freeway

4:25 a.m.
9 I Love Lucy

5:10 a.m.
M **Movie:** Someone to Watch Over Me

5:20 a.m.
5 Popeye
H **Movie:** Deadly Friendly

5:30 a.m.
11 News

SUN., NOV. 27

6:00 a.m.
4 Fight Back
5 Gilligan's Island
7 Insight
9 Sustaining
11 News Magazine
13 Nature
21 Sesame Street
S White Lies

6:30 a.m.
2 Bravo
4 Marvel Action Universe
5 Oral Roberts
7 Christopher Close-up
9 In the Black
11 Christopher Close-up
S A Desperate Exit

7:00 a.m.
2 Young Universe
5 Hour of Power
7 Christian Lifestyle Magazine
9 Point of View
11 Larry Jones
13 Sesame Street
21 OWL TV
H Chicken
M **Movie:** Radio Days

7:30 a.m.
2 Way to Go
7 This Is the Life
9 Sunday Mass
11 World Tomorrow
21 Zoobilee Zoo
H Tales of Little Women
S The Tailor of Gloucester

8:00 a.m.
2 For Our Times
4 Visions
5 Sunday Mass
7 Tempo
9 Porky and Bugs
11 Ever Increasing Faith
13 Mister Rogers
21 Sesame Street
41 Italian programming
H The Adventures of Tom Sawyer
S **Movie:** Anna to the Infinite Power

8:30 a.m.
2 Community
4 Positively Black
5 Dennis the Menace
7 Health Show
13 Mister Rogers

H **Movie:** Like Normal People
M John F. Kennedy: Years of Lightning, Day of Drums

9:00 a.m.
2 News
4 Sunday Today
5 Denver the Dinosaur
7 **Movie:** The Ghost and Mr. Chicken
9 The Jetsons
11 Transformers
13 Sesame Street
21 Velveteen Rabbit

9:30 a.m.
5 D.J. Kat
9 Bugs and Friends
11 Teenage Mutant Ninja Turtles
21 Ramona

10:00 a.m.
9 Steampipe Alley
11 Fantasy Island
13 Reading Rainbow
21 Wonderworks
M **Movie:** You Can't Run Away From It
S **Movie:** Surrender

10:30 a.m.
2 Face the Nation
4 Meet the Press
5 Barbie and the Rocker
11 Love Boat
13 Square One TV
H **Movie:** A Little Romance

11:00 a.m.
2 Wall Street Journal
4 McLaughlin Group
7 Business World
9 Munsters Today
13 Newton's Apple
21 Washington Week In Review

11:30 a.m.
2 Newsmakers
4 News Forum
5 Life Italian Style
7 This Week With David Brinkley
9 Triple Threat
11 At the Movies
13 Wild America
21 Wall Street Week

11:45 a.m.
M **Movie:** It Happened One Night

NOON
2 This Is the NFL
4 Grandstand
5 WWF Wrestling Challenge
9 **Movie:** Way . . . Way Out (1966). Jerry Lewis.
11 **Movie:** Escape From New York (1981).
13 South Africa Now
21 Inside Albany
S **Movie:** The President's Analyst

12:30
2 NFL Today
4 NFL Live
13 Inside Albany
21 Wild America
H Not Necessarily the News

1:00
2 **Movie:** The Affair (1973). Robert Wagner, Natalie Wood.
4 **Football:** Jets vs. Miami
5 **Movie:** The Love Bug
7 Like It Is
13 Inside Washington
21 Nature

1:30
13 Washington Week in Review

H **Movie:** My Science Project
M Max Movie Show

2:00
9 **Movie:** Zoro, The Gay Blade (1981).
11 **Movie:** The Gauntlet (1977). Clint Eastwood.
13 JFK: A Time Remembered
21 American Experience
31 How Do You Thank Anyone for a Heart?
M **Movie:** Lords of Flatbush
S **Movie:** Playing for Keeps

2:30
2 **Movie:** The Girl Who Came Gift Wrapped

3:00
5 **Movie:** The Philadelphia Story (1940). Cary Grant, Katharine Hepburn.
7 Trackdown
13 Thank You, Mr. President
21 Madeleine Cooles
31 Polish Sunday
M Jimi Hendrix

3:30
H Chicken

3:40
21 Great Chefs of the West

4:00
2 **Football:** Giants vs. Philadelphia
4 Skins Game
7 Police Story
9 My Secret Identity
11 **Movie:** The Octagon
13 American Experience: Geronimo and the Apache Resistance
31 Polish TV Network
H **Movie:** Summer Camp Nightmare
S **Movie:** Teen Wolf

4:20
21 Frugal Gourmet

4:30
9 Out of This World
M **Movie:** Walk, Don't Run

5:00
5 **Movie:** Stephen King's Silver Bullet (1985).
9 Knight Rider
13 The Mind: Language
21 Nova
31 Direct Line: Israel/USA

6:00
4 **7** News
9 A Team
11 **Movie:** Iron Eagle (1986). Louis Gossett Jr.
13 Power of Choice: Friendship and Dating
31 Korean Programming
H **Movie:** Jeremiah Johnson
S Dionne Warwick and Friends

6:10
21 Wonderworks

6:30
4 **7** News
13 C.E. News Magazine
M **Movie:** Morgan Stewart's Coming Home

7:00
2 60 Minutes
4 Magical World of Disney
5 21 Jump Street
7 Incredible Sunday
9 A-Plus For Kids:

KINSALE TAVERN

AS REVIEWED BY JANE FREIMAN
 IN NEW YORK MAGAZINE 3/14/88.

Kinsale Tavern (1672 Third Avenue, near 94th Street, 348-4370) is a charming, classic Irish pub that opened quietly two years ago in NoYo (north Yorkville), along a strip where restaurants are popping up like daffodils.

There is an outstanding sirloin steak with salad, potato, and vegetables (\$9.95), big, crusty burgers (\$4.75), surprisingly good six-inch pizzas (\$6.75), and a huge salad plate (\$7.75) with at least nine ingredients on a bed of iceberg lettuce. For dessert, try the classic ice-cream-cake roll (\$2.95). Kinsale Tavern is open daily 8 A.M. to 4 A.M.

Village Green

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Elegant Dining By The Fireplace
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★ ★ N.Y. Times

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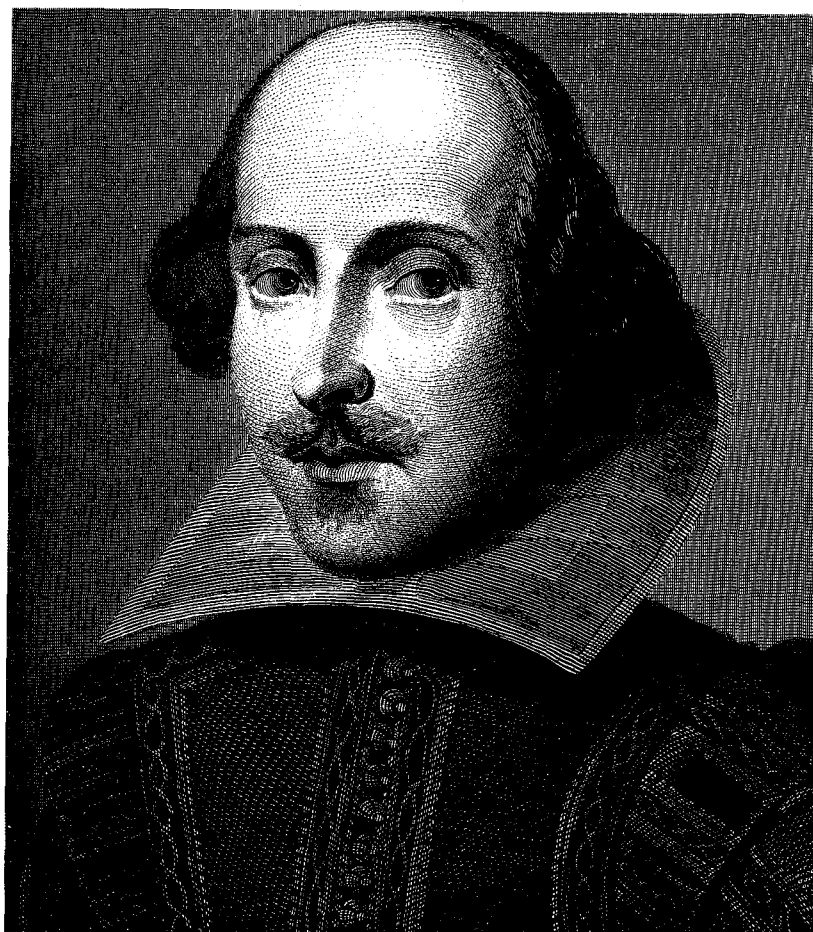
PRE-THEATRE DINNER 5 P.M. TO 7 P.M.
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 Cuisine and Service Since 1913.

747 - 3rd AVENUE (Between 46-47 Sts.)
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The greatest apartment salesman of our time

To most of us, William Shakespeare is the quintessential playwright.

But when the Ballard Realty Company of Montgomery, Alabama, needed tenants for a new apartment complex, Mr. Shakespeare proved to be a top-notch salesman as well. With every signed lease, Ballard Realty offered a free membership to the Alabama Shakespeare Festival. Soon, over 80% of the company's units were leased before construction was even completed.

Nationwide, small and medium-sized businesses, like Ballard Realty, are discovering what blue-chippers have known for years: that the arts can help create a positive public image, increase a company's visibility and improve sales.

For information on how your company can benefit through a partnership with the arts, contact the Business Committee for the Arts, Inc., 1775 Broadway, Suite 510, New York, New York 10019, or call (212) 664-0600.

It may just be the factor that decides whether this year's sales goals are to be or not to be.



This advertisement prepared as a public service by Ogilvy & Mather.

Against the Odds: A Tale of Two Schools

18 Wonderworks: Born to Run

S **Movie:** Surrender

8:00

2 Murder, She Wrote

4 Family Ties

5 America's Most Wanted

7 Football: Giants vs. New Orleans

11 Trapper John, MD

13 Nature: The Nature of Australia

31 Blake's Seven

H **Movie:** A Dangerous Life (Part I)

M **Movie:** Project X

N **Movie:** It Happened on Fifth Avenue

8:20

24 This Old House

8:30

4 Day by Day

5 Married With Children

9:00

2 **Special:** Almost Grown

4 **Movie:** In the Line of Duty: The FBI Murders

5 It's Garry Shandling's Show

9 The Untouchables

11 Lifestyles of the Rich and Famous

13 Masterpiece Theatre: A Perfect Spy

24 Nature: The Nature of Australia: A Portrait of the Island Continent

31 Window on World TV

S **Movie:** Barfly

9:30

5 Tracey Ullman

10:00

5 Duet

9 **11** News

13 Hot Metal

24 Mystery! The Return of Sherlock Holmes II

H Not Necessarily the News: The Reagan Legacy

M **Movie:** The Killing Time

N **Movie:** Stoneboy

10:30

5 Current Affair Extra

9 D.C. Follies

11 Odd Couple

13 Good Neighbors

31 Kozantzikis

11:00

2 **4** **5** **7** News

9 The Day the Nation Cried

11 Cheers

13 Channel Crossings: Mind Shadows

31 Korean Programming

H **Movie:** No Mercy

S Second City's 15th Anniversary Special

11:20

24 Casebook of Sherlock Holmes

11:30

2 **7** News

5 Sports Extra

11 The Honeymooners

M Jimi Hendrix

11:45

2 **7** Sports

MIDNIGHT

2 USA Today

4 Sports Machine

5 Kojak

7 Siskel & Ebert & the Movies

9 Baretta

11 Star Trek

24 Masterpiece Theatre: By the Sword Divided II

N **Movie:** Ping Pong

S **Movie:** Teen Wolf

12:30 a.m.

4 Michelob

Presents...Sunday Night Week

M **Movie:** Gaby: A True Story

12:50 a.m.

H **Movie:** The Kentucky Fried Movie

1:00 a.m.

2 Wipeout

5 Naked City

9 Saturday Night Live

11 Odd Couple

13 Mexico

24 Off-Hollywood

1:30 a.m.

2 Wipeout

4 Public People, Private Lives

7 **Movie:** Through Naked Eyes

9 Sustaining

11 News

1:40 a.m.

S **Movie:** The Untouchables

2:00 a.m.

2 Nightwatch

5 A Thousand Dollars Every Five Hours

9 Home Shopping

11 At the Movies

13 Smithsonian World: American Dream at Groton

2:20 a.m.

H **Movie:** Suspect

2:30 a.m.

4 Spectacular World of Guinness Records

5 Credit Time Bomb

11 **Movie:** Samurai

M **Movie:** Cinderella

3:00 a.m.

4 Positively Black

5 Mission Impossible

3:20 a.m.

7 **Movie:** Motel Hell

3:30 a.m.

4 First Estate

3:40 a.m.

S Super Dave

4:00 a.m.

9 East Side Kids

11 Alice

4:10 a.m.

M **Movie:** Fatal Beauty

4:15 a.m.

S Tropical Rock: A Hot Night in Ibiza

4:30 a.m.

11 Alice

4:30 a.m.

H **Movie:** American Justice

5:00 a.m.

4 Gidget

11 Rhoda

13 Business File

5:15 a.m.

5 Popeye

S **Movie:** Anna to the Infinite Power

5:30 a.m.

4 Body by Jake

5 I Love Lucy

7 Morning Stretch

11 News

N E W



Y O R K

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** \$27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties Department**, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT Manhattan

Luxuriously Furnished 1-BR Apts
330 EAST 39th St.
Valet/Garage
Rent Stabilized
Live Rent-Free Till Jan 1989
212-883-1078
NO FEE

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Exclusive lux studio, small new bldg. Marble bth, mirrored, w/jacuzzi. WBFP, oak flrs, D/W, microwave, TV intercom, closets plus walk-in. Common roof deck, W/D on flr. Many extras, single or share OK. Refs req'd. \$1250/mo. Owner (Larry): 212-759-5540, evs 718-680-3663

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245 East 44th St.
Midtown Convenience
In New Full-Service Building
Spectacular Views In Luxury
Furnished Studios, from \$1900.
Live Rent-Free Till Jan 1989
212-883-1078
No Fee

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—
Bank personnel. 1-4 BR. 212-935-8730.

SUBLET

CPW—2-BR apt, faces park, 1-2 yrs. Avail
Jan 1 - \$1,650. Call 212-864-3781

COOPERATIVE/CONDO Manhattan

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FAB BROWNSTONE DUPLEX
LARGE PVT GARDEN
Newly renov. EI kit, wbf, mirrors. The
works! \$375,000. No Bkrs 212-496-6975.

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Bth apt. Gracious marble foyer. Separated
BRs. Light & sunny. Open views. A very
homey apt.

JULIA CAMACHO
212-891-7023/759-3917

DOUGLAS ELLIMAN

New York's Town & Country Properties
Call to advertise that special property.
Ask for Margaret Russo
212-971-3155

COOPERATIVE/CONDO Westchester

Somers - Heritage Hills—2-BR town
house, gar, golf, pool, tennis. 914-277-4819

HOUSE Brooklyn

Carroll Garden—Fully renov, 4-story
brownstone, 1-fam. or owner triplx & gdn
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WBFP, 6 BRs, 3 1/2 mrble bths, new kit,
deck, mid \$500's - Owner - 212-496-0849

HOUSE Connecticut

Greenwich, CT
A NEW HOUSE
WITH A CLASSIC SPIRIT
A circular drive approaches this just-
completed antique brick and clapboard
Georgian. Its acre has been professionally
landscaped. The hallmark of the
4-bedroom, 3 full and 2 half bath home is
its quality craftsmanship as evidenced by
the marble floored entrance, 9'-11' ceil-
ings, fine millwork, high-tech appliances
in the custom kitchen, 4 marble fireplaces
and marble bath in the master suite. The
amenities in this house will satisfy any-
one's wish list. Owner offering 80%
financing to qualified buyer at 7.9% fixed
rate for 5 years with no points.
PREFERRED PROPERTIES INC
175 W. Putnam Ave. Greenwich, CT
(203) 859-5975 or NY line: 824-2866

HOUSE Nassau-Suffolk

PORT WASHINGTON SANDS POINT
Waterfront community, just 33 mins to
midtown. Top school system. 5-BR Colonial
\$369,000. Brick Ranch, acre plus,
pool \$879,500. Call for Free Brochure.
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1-800-562-3377 or 516-883-0990

HOUSE Westchester

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Easy living Contemporary, quiet st, lovely,
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\$695,000
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4 BRs unfurn'd Colonial on wooded 1/2
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dio. Walk beach & stores. Nr tennis, golf,
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hrs from NYC. Beaut views, town rd front-
age, elec & phone. Only \$12,950. \$2,950
down. \$222.45/mo for 5 yrs. Owner of-
fered & financed. Other property avail-
able. Call Marie, 203-485-9159.

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118-plus acres of open meadows sur-
rounded by lush green forests offering
fabulous views of rolling countryside and
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house sits back from the road and offers
total seclusion. Front and back porches, 5
BRs, country kitch, FDR, LR & den. Barn
& out-buildings. Low taxes. An invest-
ment in country living for \$275,000.

MCKEAN REAL ESTATE
White Lake, NY 914-583-6003

Stone Ridge, NY Pre-Revolutionary
Stone & frame 4 BR, 2 1/2 Italian tile bth,
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pool, stall, ingrnd 40' htd pool, outbldgs,
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REAL ESTATE SERVICE

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No Money Down, Nationwide Directory.
\$34.95 Call 718-946-0112, ext H-29

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Your company will benefit by advertising in the special fea-
ture pages which will appear monthly in New York Maga-
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throughout the year.

These pages will contain nine blocks (2 1/4 inches by 3
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And what an opportunity to display your special or unique
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Call me for a complete schedule and for more information
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Margaret Russo 212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** \$27.00 per line, one-time ad; \$26.50 per line, four-time ad; \$25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add \$15.00 for NYM Box Numbers. Display classified ads are available at \$400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Any 7 days Club Med—Save \$75 a person. 516-242-1212. Out of NY 800-237-5229.

Skinny Dip Resorts & Cruises—Come home tan all over, Florida and Caribbean. Travel Naturally. Box 2468 Lutz, FL 33549-2468. (813) 948-1303

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AIRLINES NOW HIRING

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NEW!

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Tender, Sensual Redhead—48, seeks adventurous, passionate man who is confident, successful and creative. I am 5'8", very good-looking, fit, successful in business and happy with life. Interested in creating together a great relationship which includes open, easy communication, trust, romance and excitement. Please send note and photo. NYM F060

Pretty, Sexy Female—39, 116 lbs, 5'5", long brown hair, high IQ, seeks very bright, educated, man, 37-53, for long, happy relationship. Likes cultural events, museums. Phone/note. NYM F072

Hoping To Cross Delancey—And share a non-fatal attraction with a loving lady. A warm, (comp)assionate, affectionate MD, high achiever with good looks, slim, 30's, Jewish. Objective: marriage. Hopes to share my passion for romance, fitness, travel with a sincere, very pretty lady, 33 or less. Photo mandatory. NYM Y572

Lady, Laughing Eyes, Engaging Smile—Mischievous Westchester ad exec, seeks happy, stable Jewish guy, 45-55, traditional values. NYM D231

Educated, Cultured, Solvent, Single—You must be the same. White lady, 35, seeks male with traditional values for good times in NYC, friendship and possible commitment. Phone. NYM F099

Intelligent, Successful, Jewish—Professional, 40's. Good-looking, physically active, nonsmoker. Enjoys sports, beach, movies. Seeks bright, attractive woman, 30-39. Photo a must/note/phone. NYM L636

Striking Mid-Western Blond—5'6", 35, blue eyes, long blond hair, extremely slender and fit. Sunny disposition, self-assured yet vulnerable. Background in art, now in international business. Enjoys running, skiing, tennis. Seeking very well-traveled, extremely confident, athletic man, who is entrepreneurial and sees the humorous side of life. Photo a must. NYM F100

Reward: Me And Happiness—Wanted: dynamite, shapely, refined, intelligent and fun, single white female, 28-35, for romantic relationship. The reward offers a man of discriminating taste that comes with success and style; single white Jewish male, 40, real estate professional, movie producer, entrepreneur. Real, responsible, sincere, handsome, educated. Photo and phone required. NYM Y589

Handsome, Dynamic Entrepreneur—30, seeks beautiful woman - enjoys working out, theater, candlelit dinners, cuddling by a warm fireplace. Photo. NYM F079

Attractive Professional Woman—35, would like to meet non-confused professional man to explore the world and the arts. Self-description/photo/phone. NYM Y552

Fun-Loving, Handsome Executive, 49—Looking for that special, intelligent, beautiful woman to share life's great moments with. A sense of humor is essential. Nonsmoker, 35-45. Note/phone/picture a must. NYM L643

Be Brave—Slim, fit, good-looking, Christian attorney, 5'11", 37, very athletic, culturally hip but not pretentious as this may sound. Ready to live happily ever after with sharp, classy woman, with looks, smarts and similar tastes. Note/photo. NYM D213

Hold On To Your Hat—Ravishing redhead, Susan Sarandon look-alike. Petite, shapely, 35, patrician, thoughtful. Ready for the big hit! Seeking qualified major achiever with integrity. Limousine life style, like mine. Photo/note. NYM L646

Stunning Former Cover Girl—Long blond hair, green eyes, 35, 5'7". Extremely fit and slim. Background in entertainment field. Loves music. Now successful businesswoman. Seeks strong, entrepreneurial man who is athletic with a dry wit. Photo a must. NYM Y559

Pretty, Blond Writer—Slim, independent class act, who is also fun, looking for a smart man, 45-60, in good shape, with a great sense of humor, who has done work on himself and likes long walks in the country, exotic trips to Africa, movies, art and me. Photo preferred. Who knows? We could be on our way to the best of the rest. NYM F042

Successful, Handsome MD—39, 5'9", 145, witty and sensitive, would love to meet slim, strikingly attractive, intelligent, nonsmoking Jewish woman, under 35, to share the best of both worlds with me: lively life in the city as well as tranquil times at my beach house. I'm looking for a life of romance, intimacy and togetherness. Photo essential. NYM Y593

Spirited, Smart And Sexy—Warm, professional Jewish woman, 33, slim and athletic, loves tennis, skiing, music, travel, theater, laughter and being in great company. If you're a warm-hearted man with a keen mind, sense of humor and zest for life, I'd like to hear from you. Note/photo if possible. NYM Y565

Single, White, Jewish—Successful executive, possesses MBA and MS, looking for pretty, petite Asian woman, seeking friendship, love and marriage. Photo necessary. NYM C968

Looking For European Man—In late 30's, early 40's, for lasting relationship. Photo/note. NYM F066

Funny, Frank And Fetching—Petite brunette, 36, lived in Europe past ten years. Seeks bright, confident man with a love of life, who can make time for the important things. Note/phone, please. NYM D223

For Your Eyes Only—Examining yours will make me happy! Optometrist, 26, Jewish male, handsome. You're a Jewish female, 22-27, nonsmoker, pretty, slim, educated; Manhattan/LI/Queens. For appointment, photo a must. NYM L601

This Classy Lady—Wants someone to share life with...I want a nice guy! I have a super life already - three children (11, 8, 6), Westchester life style, a fun job, friends, clubs - the works. I want a man who also has a fabulous life and who wants to share it. A man who is willing to share in the giving and taking in order to achieve a special intimacy that will make both of our lives so much better. I'm attractive, tall (5'7") and thin, 42, successful, special. I love music, golf, skiing, people and Sundays by the fire. You should be my equal and want to share it all with someone who is your equal. Send note/photo/phone. NYM Y568

Attractive, Intelligent Manhattanite—Outgoing, witty Jewish female, marketing exec, 34, seeks tall (5'11" plus), bright, successful, educated, thinking man with a great sense of humor and a strong sense of himself. I enjoy movies, theater, music and, most of all, laughing with friends. Nonsmoker. Photo/note/phone. NYM Y569

Sweet And Witty, Fit And Pretty—PhD, 5'8", 28, seeks clever, caring, tall, good-looking Jewish man for romance. Note/phone/photo, please. NYM F037

Girlfriend Wanted—By good-looking 30-year-old, 5'9", 180 lbs, Italian-Irish ex-athlete, successful business owner. I'm looking for a special lady who is pretty, intelligent, feminine, warm and sincere, to share romance, fun and possibly more. Photo/note/photo. NYM L602

Handsome, Successful Entrepreneur—33, with good sense of humor, enjoys the arts, athletics, travel. Seeking attractive, slim, adventurous yet down-to-earth woman, 26-32, for good times leading to caring relationship. Photo, please. NYM F053

Sometimes Serious, Sometimes Silly—Psychotherapist, occasional sports nut, 33. Good listener, good talker, good laugh. Very pretty, petite, Jewish. Looking for a man of imagination, intelligence, warmth and depth. Phone, photo. NYM Y356

Very Handsome, Sensitive, Athletic—Professional, down-to-earth Jewish male, 5'9", seeks pretty, thin, intelligent, sincere, secure female, 28-35, for love and marriage. Nonsmoker. Photo. NYM L603

Howdy Doody—Clean-cut, all-American male, 25, 6', 180, honest, sincere. Enjoy fine dining and travel. Seeking gay male, 25 plus, with good sense of humor and love for life. Photo/phone. NYM F055

Once In A Great While—We do meet someone who can make life a wonderful adventure, who is understanding, giving, romantic, a good listener. Someone who makes us feel alive. I am that someone. I am a very pretty, 5'7", young 50's widow, seeking a gentleman who values commitment, longs for a caring heart and supportive hand to hold. NYM F062

Glamorous, Sleek, Sexy—It's nifty to be fifty. Energetic, adventurous, youthful, warm woman looking to meet man of same qualities. Let's share the joys of living! No smoking please. NYM L628

Young Jewish MD—This one's 33, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady. Photo, if you can. NYM L604

Passionate, Pretty, Personable—Pithy, people/private person, alluring, adoring, animals, arts and alliteration. Selectively seeks single man of substance, 35-45 years, warm, witty, attractive, attentive, intelligent, inventive, cultured and courageous of commitment. Photo/phone/note, please. NYM Y574

Need Partner To Avoid—Dating with. Good-looking, nice guy, 34, seeks slim, pretty lady to not go out with. Note/photo; will reciprocate. POB 1650, Murray Hill Station, NY, NY 10156

Upstate, Jewish, 38—And a father of one. Professional, educated, financially secure, attractive, fit, eclectic, humorous and would rather hear about you than me. Photo/note. NYM Y571

Joan Collins Look-Alike—Sensuous, sophisticated, independent. Looking for that certain attractive, sophisticated, substantial Jewish New Yorker, between 50-60. Where are you? Hurry. Bio/photo a must. NYM L612

Manhattan Lady Lawyer—Petite, living on east side of town. I am an attractive, warm, compassionate person with a good sense of humor and love all the city has to offer and also travel. I lead a full and active life, including many friends, but believe life can be enjoyed more in pairs. Seeking successful man, 60-70 years, with similar interests. Note/phone/photo appreciated. NYM L605

Stunning, Slim, East Side Female—Book lover, degree, own business, seeks extraordinary male, 45-55 for commitment. Photo/phone. NYM L616

Black Professional Woman—29, 5'9", attractive, lovable, sensuous, with a great figure, who enjoys music, old movies, romantic evenings, skiing, traveling, champagne and popcorn. Seeking kind and sincere man with similar interests for a possible relationship. Note/phone/photo if possible. NYM Y579

Fun-Loving, Attractive Jewish Female—28, 5'7", slim, seeks intelligent, sincere handsome Jewish male, 28-36, with a good sense of humor, for relationship. Photo note/photo. NYM F086

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A Rare Find—Very handsome black professional, 34, 6'2", 180. I'm fun-loving, warm, enjoying music, theater, sports, quiet evenings. If you're a beautiful, shapely, sincere, outgoing professional lady, 25-35, with depth and curiosity, willing to share and make a commitment, we should meet. Race is unimportant. Nonsmoker. Photo/phone. NYM L634

Spirited, Stylish And Slim—Woman, 49, is seeking similar man who will share an upbeat life style including music, movies, books, long walks and happy times with a very attractive, warm and loving NY woman. NYM F095

Beautiful Female MD—30, Jewish, prestigious career, seeking highly successful, handsome professional male for fulfilling relationship. Photo/photo/bio. NYM F096

I'm Serious, Are You?—Handsome executive, intelligent and down-to-earth, Jewish, 37, enjoys sports, film and music—seeks attractive, bright, slender Jewish lady, 28-35, for long-term relationship. Photo/note. NYM L635

Wealthy, Witty, Wise And Worldly—Energetic, young 60, senior partner, prominent LI law firm, many interests, desires beautiful, affectionate, bright, active woman, 44-55, with time for romance, travel, fun, adventure and a serious relationship. Recent photo, please. NYM F103

Romantic Man Sought—Jewish, mid 40's, with youthful attitude, about 5'11", trim, good-looking, full head of hair, concerned about appearance, with active mind. Professional, financially secure, divorced. I am a caring, happy, financially secure woman who can offer what I seek. I am interested in a relationship leading to a future together. Photo helpful/phone. NYM Y566

Loves To Ski/Sail—Blue jeans college teacher, 44, a touch of Peter Pan. Very special man seeks lover/best friend, 30's-40's. Note/photo. NYM L637

Fashion Business Executive—I'm a very dynamic, successful, 43-year-old male, 5'5", 130 lbs. I am very outgoing and young-looking for my age. My life style is fast and exciting and my possessions are many. I am recently divorced and a non-custodial parent of two young girls. I am looking for an attractive, classy, preferably Jewish lady, 28-35, who loves travel and likes to spend week days in Manhattan and weekends in West Hampton. If you are this type of lady and looking for a serious relationship and someone to share a wonderful life with, please send me a little note and a recent photo and I will exchange photos. NYM F102

I'm Ready—Spunky, funky, beautiful, successful illustrator with a great sense of humor and a great sense of self needs to meet her match in a nice, smart, funny, successful Jewish guy, 32-38, who knows how to take good care of a great lady. Write if you're ready. NYM L638

Successful, Handsome And Humorous—28-year-old male looking to find slim, cute and honest woman, 22-30, for lasting relationship. Note/photo/photo. NYM F118

Looking For A Special Love—Pretty, exciting, bright Jewish NYC gal, successful, nonmaterialistic, loves fun, travel, culture, sports. Seeks high-caliber Jewish man, 39-55, to paint our future. NYM Y585

The "L" Word—Love, laugh, loyal, light of my life! This very attractive, petite, English/Jewish redhead is longing to meet a nonsmoking, "liberal" lad (45-60), with traditional values and interests in the arts, dining, dancing, traveling, etc. Note/phone to: POB 1559, NYC 10185.

Attractive, Vivacious, Slim—Jewish lady, living in Toronto. Has stockbroker, real estate and pilot's licenses. Enjoys bridge, tennis, sailing and the arts. Looking for a special gentleman, 55-101. NYM D234

Florida Bound—January-May. LI recent widow, blond, petite, slender, vibrant, looking forward to a joyous continuation of life. Seeks active, fit, vital gentleman, 55 plus, to share friendship, romance, relationship in NY and/or FL. NYM Y586

Strikingly Pretty Redhead—Slim, Jewish, NJ professional, young 40, seeks accomplished male counterpart of substance, intellect, humor, good looks, passion, 40-48. Bio/photo. NYM L640

Lively Mind, Comely Looks—Slim, Jewish, cultured professional woman, 32, seeks marriage-minded white male counterpart. NYM Y588

Classical Pianist—Beautiful, slim, looking for trim, handsome mensch, 48-58, to share artistic/intellectual interests, chess, travel slides and my good cooking. Must be loving, honest, funny and emotionally available. Bio/photo. NYM F106

Female, 27, Christian, Blond—Shapely and attractive, seeks sincere, assertive, tall handsome male, mid 30's, to share my life. Note/photo/phone. NYM L641

Lady Veterinarian—Enjoys the arts, horseback riding and snowmobiling, seeks educated, successful, single white male, nonsmoker, 44-54. Photo preferred. POB 116, Demarest, NJ 07627.

Handsome Jewish Attorney—34, 6', blond, blue eyes. Seeking woman, 25-35, who is attractive, caring, sincere and affectionate and enjoys dining out, theater, movies, traveling, sports and music. Please write with phone number. NYM F034

Author, Surgeon, Philanthropist—Delusional schizophrenic. This divorced male (34, can pass for 33) is tired of women hitting on me in bars, bragging about their Porsches and promotions. Do you have the body of a goddess? The soul of a poet? Cable TV? For further aggravation, send police artist's sketch to NYM F108.

This Slim, Bright, Pretty Brunette—Reaches for you - the 44-plus man with warm, mischievous eyes, contagious smile, unquenchable mind, joyful spirit, with time to talk, listen, love - and realizes we haven't met...yet. Let's. NYM Y577

Dark-Haired Psychotherapist—Exercised and pretty. Looking for bright, funny, 35-45, Jewish professional man with interest in psychoanalysis, who has expensive taste and likes dressing up and classical music or worn-out jeans and rock and roll. Photo optional. NYM F111

A Recipe For Romance—Ingredients: one Jewish, 28-year-old, brown-haired, blue-eyed beauty, sensitive, caring, athletic and fun-loving. Mix with one Jewish professional male, 5'10" and up, 28-33 years old. Add dash of humor, great looks, intelligence and hugs. No time limit needed. Photo/phone a must. NYM D237

Attractive Black Doctor—32, seeks professional male, over 5'11", 30-40, race unimportant. Note/phone. NYM L590

Exceptional Jewish Beauty—European-born, successful, sophisticated, loves loads of sharing. Seeks a highly intelligent, Jewishly identified man, 35-45. NYM L645

Happiness - We Both Deserve It!—Sincere, successful, trustworthy Jewish businessman, 43, seeks a petite, together, bright, bubbly lady. Let's share it together. Note/photo/photo a must. NYM F112

You Know Me—I'm the vibrant beauty you noticed on West Broadway - or was it the Degas show? No, then it must have been Sweet Basil's. Here's your chance to make contact now. You're 50ish, fit, a winner with wisdom and insight, who's loved before. Kids a plus. Photo, note appreciated. Wit and generosity of spirit essential. NYM L647

Friendly Jewish Female, 33—5'4", attractive, slim, college graduate. Seeks to share it all in a relationship that clicks. Photo/note/phone. NYM Y545

Glamorous—And high-powered woman professional who's warm and funny too, seeks high-powered man, 30's-40's, with brains, heart, guts and (not essential!) great body. NYM L648

Gay Guy—Friends say my sense of humor is contagious. I do love to laugh but - at 38 - I'm also a successful designer and world traveler. Relaxing weekends at my beach house balances a hectic NYC work week and exercise regimen. Sound similar? Respond spontaneously. Photo helpful. NYM C944

Platonic Idealist—Male executive seeks a young woman who understands the secret of ageless beauty is to be found in Plato's Laws, Chapter 8, Section 837-842. NYM L650

Beautiful Company President—Jewish, warm, 40's, slim, 5'7". Love the arts, dancing. Seeks old-fashioned romance with tall knight in shining armor. NYM D227

Love Is Wonderful—The second time around...so the song goes. Widow, 45, Jewish, very attractive, would like to find out. I am very warm and caring, a giver as well as a taker. You should be the same, widower or divorced, 40-55. Note and photo. NYM Y584

Beauty, Brains And Never Boring—Unique woman, 38, with passion for life, looking for accomplished Manhattan man of character, high standards, who enjoys/pursues all that life offers and who desires a feminine presence in his life. Non-religious/nonsmoker. Photo. NYM F041

Successful, Great Neck Male—Single, 38, 6'1", 165 lbs, romantic, athletic, dog lover. Seeks counterpart, under 38, minimum 5'6", slim, nonsmoker - for monogamous relationship. Photo/recent photo necessary for reply. NYM D220

John Le Carre And Mozart Fan—39, professional, fit, almost divorced, no children. Seeks lady to share family, romance, adventure. Photo. NYM F044

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Susan Wallace
President
People Resources

Full Of Energy And Passion For Life—34, bright, warm, attractive professional woman who enjoys dancing, dining, friends and travel. Seeks ambitious, bright professional male (36-45), who is secure, introspective, with sense of humor and warm heart. Note/photo. NYM D228

Handsome Businessman—And classical pianist, 33, seeks special female. I love reading, working out, the beach and laughing. Note/photo/phone. NYM F063

Recipe For Romance—Select one attractive blond, slim, single mom, young 40. Add 5'6" of warmth and playful energy. Combine with professional independence. Blend above with attractive, sincere Jewish male, 38-48. Sprinkle with sharing and caring. Note/photo/phone. NYM L606

Lucky In Love, Well Maybe So—Let's find out. Dancing to Astaire, Feinstein or Fogelberg, listening to classical or jazz, touching in the moonlight, walking in snow, woods, mountains and so much more...if you are apt to indulge in all of the above (love travel, fine art and an African safari), then you're my man: 43-53, tall (preferably, not necessarily), nonsmoking, no excessive drinking and you can truly value this very attractive, sensual, successful woman. I would love to meet you. Photo please. NYM Y576

Friends Not Lovers—Are you a sensitive woman, 22-40, beautiful/very beautiful with soul, open to sharing life's ups and downs in a friendship with top professional, attractive, athletic male, 42, with style and charisma yet sensitive and caring? The type you would never expect to meet through an ad. Photo. NYM F085

Emotionally And Financially—Very secure man, 45, owns own discotheque and two restaurants in Spain. Has two homes, one in Spain and one in London. Looking for a very attractive lady, 23-35 years old, with a sense of humor, to share the very good things in life. Magical lifetime is offered. Photo and phone number, please. NYM B003

Ambitious Manhattanite—43, 5'10", 185. Likes fine dining, repartee. Seeks very pretty Christian lady, 30-36, nonsmoker. Collegiate type a plus. NYM L642

Exotic Black Beauty—Foreign-born, tall, slim, sensuous, sophisticated, independent, has joie de vivre and an international background. Seeks tall, interesting, romantic, very successful, mature man of quality (over 40). Bio/photo. NYM Y379

Successful Attorney—Male, Jewish, 40, intelligent, athletic, playful, witty, handsome and fun, seeks terrific woman under 37. Photo/note/phone. NYM L629

Brains And Beauty—Ivy-educated, medical student, 23, Jewish (nonreligious), seeks charming, liberal-minded, upwardly mobile man, 22-29, who enjoys travel, theater, history, politics, classical music and blues, for honesty, friendship, romance. Sci-fi fan okay, smoker not. Note/photo/phone. NYM Y578

Act Two—Petite Jewish female seeks kind, bright man, 50-59. Photo. NYM F088

Redheads Are More Fun—Stunning head-turner, 27, 5'6", bright, sweet, classy, athletic, shapely professional woman, searching for that needle in a haystack, an intelligent, tall, very handsome, 28-38, special Jewish man who considers himself very selective. NYM L613

Stunning, Exotic Beauty—Ivy-educated attorney, 29, tall, slim, passionate, tactile, irreverent, adventurous. Seeks successful, ambitious, tall, handsome, older white man, 35-45, for possible long-term relationship. Bio/phone/photo appreciated. NYM F069

Vivacious, Attractive Professional—Seeks intelligent, witty, successful man in 50's, for friendship, romance and commitment. Bio/photo/phone. NYM L614

Light Being—38, 5'7", successful, fine-tuned, tactile male, living in Soho, into cooking, music, skiing and good company in a female container. NYM L615

Magnetic Blond Beauty—High-spirited, dazzling, early 30's, shoulder-length blond hair, blue eyes, high cheekbones, long legs, with a tender heart and a successful business. Would like a rugged teddy bear with a solid build, 185 lbs plus, football player/wrestler-type body, who can express to me his sensitive, gentle feelings but is tough on the outside and can take care of business. I'm waiting to be embraced in your arms. Photo. NYM F074

Uncut Diamond—Pretty, 5'5", 37, government secretary, seeks fulfillment and serious relationship with Jewish man, 35-48. She is talented in broadcasting, journalism and acting. Loves performing arts, dining out and outdoors. NYM L627

As Chanukah, Season Of Miracles—Nears, North Shore LI, Jewish businesswoman, attractive, successful, warm, upbeat, witty, seeks soul mate (38-55) to light her candles!! NYM F076

Michael Douglas Look-Alike—Exec, never wed, seeks 20-33 lady. NYM L631

Quality Man Wanted—By NYC widow, 55, Jewish, attractive, slim, Ivy-educated, for a future together. NYM F077

Italian-American Male Desired—35-40. I am a 33-year-old, lovely lady, looking for romance, marriage and children. Phone/photo appreciated. NYM L617

Very Attractive, Blond Female—35, green eyes, slim, 5'2", Jewish, who is down-to-earth, sincere and intelligent. Seeking successful man in his mid 30's-40's, who wants to share the good things in life including family and friends. Photo please - will exchange. NYM L618

Cultured, Articulate Englishwoman—Wasp, early 60's, Nassau County, seeks sincere, nonsmoking, cosmopolitan gentleman. Note/phone. NYM L621

Petite, 32, Female—Lively, warm-hearted and affectionate, successfully self-employed, seeks MD, 45 plus, for exclusive, loving relationship. Note/phone. POB 2470, NY, NY 10185

Fun-Loving Manhattanite—Warm, cultured, slim, attractive Jewish female. If you're 60's, like to laugh, talk, intelligent, cultured, curious, how about being adventurous and write me. NYM F082

Secure Race Horse Owner—Merchant banker, mid 40's, seeks female, 22-36, for relationship - to share society, tennis and NYC/upstate/Florida residences. No nondrinkers. Photo/phone. NYM Y515

Handsome, Successful Sculptor—Very funny, smart, single, 39, looking to fall in love with slim, sexy, stunning woman, 26-35, who likes art, movies, dining, downtown and lots of travel. Photo/phone. NYM L632

Ex-Ivy League Intellectual—Turned developer. Loves Shakespeare, Yankees and revival films. 6', 35, slim - stingingly witty, slightly self-conscious. Seeks woman who is wry, challenging and lovely to behold, 27-34. Photo, note appreciated. NYM F080

Intelligent, Independent, Fun-Loving—Creative, Republican, divorced white female, MBA, 40ish, 5'8", seeks courtship. NYM F081

Gay Italian Male—37, blue eyes, 6', 180, ruggedly handsome, seeks best buddy with sense of humor. Photo. NYM Y596

Surprise Me—Jewish male, 6', 185 lbs, own business, good sense of humor, enjoys movies, sports, beach. Seeks female, 25-35, with similar interests, for possible relationship. Non smoker. NYM L625

Barely 40's—Handsome, 5'9", fit, successful health professional, would like to meet under 32, Jewish woman with beauty, charm, intelligence, kind heart and lively sense of humor, who is about 5'6", athletic, interested in music, the beach, theater. Photo/note. NYM F084

Unpretentious Man—36, seeks straightforward woman, 33 or younger, for friendship and more. Understatement is preferred over hyperbole. Please send note, photo and phone. NYM C755

Manhattan Female Psychoanalyst—Warm, slender, attractive, young 44, seeks man for friendship, sharing leisure, love, maybe more. Bio to: NYM F090

LI Woman—Jewish female, 30, very attractive, fun, bright, who enjoys life. Looking for that very special man. Note/photo, please NYM D230

One-Time Offer—Blond beauty, 25, slim, 5'7", sincere but shy, seeks warm, honest, romantic male, willing to put time into a relationship. Phone and photo, please. NYM F091

I Have Everything Except You—Successful, single Jewish male, looking for single Jewish female for soul mate, slim, fit, 27-35, who wants lasting relationship. Be warm, winsome and wise, have sense of humor and love of life. Bio and photo. NYM F094

Manhattanite—Urban professional, 39, 168 lbs, 5'10". Divorced Jewish male, now living in midtown penthouse. Seeks mate who loves dining out, animals, kids, politics. Photo/phone, please. NYM F092.

Adventurous, Successful Intellectual—Single Jewish man, 29, warm and sensual, with down-to-earth values, seeks affectionate, attractive lady, 24-31, to share pleasures of great outdoors, theater, dancing and quiet Sundays just hanging out. NYM F093

Academic Physician—Enjoys science, running, films. 31 years old, thin, Christian. Seeks thoughtful, attractive female. NYM L633

A Good-Looking, Stylish Producer—(Male, 38, 5'11", 170 lbs), seeks a 'free-to-travel', gorgeous, shapely psychologist. Photo and phone. B004

STRICTLY PERSONALS

Beautiful, Vivacious Jewish Woman—(31), with successful business, looking for someone special to develop loving and committed relationship. He must be intelligent, good-looking, well-adjusted, sensitive, possess a good sense of humor, preferably Jewish. No man with kids and no smokers. Photo a must. NYM L593

Asian, Athletic, Pretty—30, seeks nice, romantic man. Photo. NYM Y562

Music Business Executive—White male, young 61, excellent appearance, desires monogamous relationship with attractive woman. Photo a plus. POB 491, North Baldwin, NY 11510.

Seeking Lively Lady—40's, with wit, education, outdoors interests, either has children or doesn't need them, looking for long-term relationship. I am CT commuter to NYC, Ivy schooling, essentially Wasp upbringing but unusual background and interests. Father of two teens living away, weary of two years of singles scene. Await your letter/photo. Ready to send you mine in exchange. NYM L594

Cappuccino, Beaches, Mets—28, pretty, seeks romantic man. Photo. NYM Y563

In Search Of A Dream—She's beautiful, intelligent, sexy, 25-35, and a real nice person. I'm a good-looking, tall, sexy young 40, professional. Photo would be nice but not a must. NYM F120

Read Any Good Books Lately?—White, Christian female, 36, best seller list - attractive, physically fit. Look inside to find sensitive, fun, professional woman seeking ultimately serious relationship with white male counterpart, 33-45. Bio/photo. NYM L595

Why Is This Ad Different—From the rest? Because you answered it! You don't have to be a millionaire or centerfold, but please be a professional man of integrity with a degree of sophistication, who can appreciate an attractive, sane, huggable Jewish professional female, age 37, 5'6", who has blue eyes that will melt you. NYM Y591

International Real Estate Investor—Wealthy, sophisticated, good-looking, 37, seeks Asian/Oriental woman, 25-35, must be stunning and intelligent. Photo/photo. NYM D221

Jewish Male MD—34, seeks warm Jewish female MD, 24-32, for keeps. NYM Y590

NY Verve/Colorado Conscience—Successful, pretty blond, single mom, is looking for a man, 35 plus, who likes to ski, enjoys NY in style yet can put on jeans and play outside. Sense of humor and sharp intellect a must. Note/photo/phone. NYM F051

Resident, 30—Athletic, searching for a Jewish woman in medicine, for friendship forever. Picture helpful. NYM F052

Let's Spend Christmas Eve Night—By a crackling fire in a country hideaway and New Year's Eve at Carnegie Hall. Warm, witty woman, 39, attractive, sophisticated and self-confident, seeking full partnership without kids. NYM F045

Female—39, health care professional, seeks witty gentleman. NYM C947

Westchester, Connecticut Man—Wanted. Sparkling, beautiful, sophisticated woman, 38, seeks single or divorced, sensitive, successful male, 40-47, to share the joys of the New Year. NYM L600

Good Things Come To—Those who wait! Especially if you are spontaneous, 40-50, 5'10" plus, good at repartee and considered a great catch. Well worth the wait - I am a very attractive, warm, vivacious Jewish woman, early 40's, widowed in my prime. How long have you been waiting? Send photo/bio/phone to: NYM Y564

Sausalito Wasp—Affectionate, handsome, educated, affluent man, 48, searching for well-bred, pretty, witty, sophisticated lady, 35-45, to share black tie evenings, Caribbean sailing, riding, tennis and commitment. Photo/phone. NYM L597

Too Much 9-To-5—Ready for 5 to 9. Tall, sophisticated-looking, young 50's woman in business, seeks outgoing man for laughter, love, relationship. Photo. NYM Y595

Warm, Active, Involved—Successful, attractive, academic woman seeks male counterpart, 45-55, to share ideas, travel, outdoors, NYC culture, and the humor in life's details. NYM L598

Pretty Jewish Female MD—Sensitive, easygoing, fun to be with. Seeks a successful, caring, considerate Jewish man, 33-39, for lasting relationship. Photo/phone, please. NYM C973

Construction Engineer And Manager—28, 6'3", MBA, Lebanese. Seeks an educated, sensitive and slim white female life partner. Photo. NYM L583

European Business Executive—34, 5'7 1/2", interesting, handsome, healthy, with many interests, seeks attractive, sincere woman for serious relationship. Note/photo/phone. NYM D217

Tall, Pretty, Black—Female, 33-year-old media director seeks gorgeous, black, 6', plus businessman, 29-39, for serious relationship. Photo/photo/phone. NYM L517

Lively, Blue-Eyed Blond—German-Jewish descent, 50's, loving, warm and kind, seeks Jewish gentleman, warm, witty and wise, 60-65. NYM Y501

65-Year-Young Man, Where Are You?—Attractive lady is waiting. NYM L523

Enjoy Life With Someone Different!—Bright, marriage-minded Jewish male, 55, with sense of humor and season tickets to opera, ballet, football. Seeks to share them and more with a bright, Jewish, never-married Manhattanite. NYM C941

Tall, Handsome Professional—6'2", 188, 40, seeks very attractive brunette, 25-37, who wants sincerity, romance and marriage. Note/photo/phone. NYM L524

Tall, Slim, Bookish—Green-eyed, witty Jewish woman, 35, very attractive, freelance writer seeks smart, funny, dashing man, 30-40, for great talks, walks, movies. Note/photo/phone please. NYM L527

An International Affair—Attractive, global educator/manager/writer, 34, Protestant, with diverse interests and talents, seeks tallish, 30-40's, politically liberal man with traditional values, for adventure, commitment and family of globetrotters. NYM L528

Smokers Unite—I want a smart, sexy, civilized woman who smokes and likes it that way. I'm 50, slim, tall, successful, irreverent. Note/photo. NYM C985

Handsome, Spirited Jewish Man—30, seeks bright, attractive woman to share friendship, adventure and life's boundless pleasures. Photo/photo/phone. NYM Y489

Dynamic Rascal—A mature gentleman of 58, Jewish, 5'10"; young in spirit, very successful in business...but not so in his personal life. Perhaps you are the lovely lady, ultra-feminine, trim yet curvy, sensual and witty, who can turn it around! I'm ready for a relationship...are you? Only a gutsy female, under 45, need apply with a recent photo and phone number. NYM C945

Handsome, Jewish, Well-Built—6' male, 42, personality and smile to match, successful, high-energy and sensitive. Seeks sincere, intelligent woman (28-45) who's ready for intimacy, commitment and stability, a woman who knows herself well and can speak eloquently from the heart. Interest in the arts a plus. Photo/phone/ note. NYM L525

Loving, Energetic, Caring Man—Tall, athletic, speaks Hebrew, French, artistic, established, 44. Be my princess. Photo/ phone. NYM C958

Psychotherapist - Beautiful, Emotional—PhD, 45, tall, thin, seeks successful Jewish male psychotherapist. NYM C959

Pretty, Blond Lawyer—And amateur cook, 31, 5'7", seeks liberal Catholic man, who is smart, funny and affectionate and who likes food, sports, dressing up sometimes. Prefer tall with solid build, 28-38. Note/photo. NYM C960

Hopelessly Romantic—Very pretty, slim, mischievous, Jewish lady doctor seeks thoughtful, good-looking, athletic, professional Jewish male, 27-33, to share sports, theater, dancing, fun and laughter. No smokers. No reply without photo. NYM F049

Refreshingly Vibrant Man—Laughter, hugs, true caring, travel, adventure, shall all be yours, special young woman. I have much to offer. Am nonsmoker, 44. Do you feel alive and are smiling? Do drop me a note with photo and phone. NYM C957

Lady Seeks Cultured Sir—To share charmed golden years. Active, young 70. Attractive, trim, 5'6", traveled, educated, warm, secure. Photo. NYM F038

Italian Male—Late 40's, who has found success in life. Businessman, father of two, athletic. A listener as well as a talker, who always believes in sharing. If you can relate to these qualities, please respond with photo and short note. NYM F039

Pretty, Blond, Slim—Cultured professional female, seeks successful, compassionate Jewish male, 45-55. NYM Y570

Westchester Widow - Business In City—Seeks successful, caring Jewish man in 60's. Nonsmoker. Bio/photo. NYM F054

PhD Psychologist—Warm, handsome, funny, familial, city/country, early 40's, seeks similar (if shapelier) sidekick, 30's. Photo. NYM F056

Pretty Jewish Attorney—With charm and captivating smile, seeks successful soul mate to share all of life's pleasures, 32-42. Note/photo. NYM F058

Classy Lady—Tall, slender, attractive, bright, busy, professional, Jewish. Seeks similar male, 40's, for the pleasure of his company. Sense of humor. Note/photo. NYM Y575

Smart, Attractive Male—Art student, 24, tall, warm, slender, strong. Seeks slim, adventurous woman, 20-35, with great legs! Photo/photo. NYM C961

Love And Commitment—Are what I'm looking for. I am an attractive young man who enjoys the outdoors, one special woman and life in general. If you are under 26, and in search of the same, please respond. NJ preferred. NYHM D226

Sweet, Attractive Japanese Woman—40's, bright, independent. Loves art, cooking. Seeks 45-55, intelligent, sports-minded man who loves outdoors, nonsmoker. Note/photo please. NYM L608

Romantic Male Attorney—36, seeks bright, pretty, affectionate, petite Jewish lady, 25-35. Photo required. NYM L607

Carnegie Keyboard Series—Seeking once and future male soul mate to share my extra seat. Must be as I am: tall, striking, successful, sane, passionate, creative, musical, irreverent, magnetic, indefatigable, eccentric, nonsmoking. Helpful to be 38-50, divorced. No strings. Send photo/ phone/phone and artist preference, if you wish. NYM L609

My Face Is Beautiful—My hair white, my body youthful. Jewish female, 53, divorced, petite, lively, wants to love a giving, successful, worldly, warm male. Photo/ phone. NYM D222

Very Handsome, Successful Man—30, seeks older woman for romance. Photo/ note. NYM C933

Eclectic, Eccentric, Ebullient—Gregarious, attractive male artist, 40, 6'2", athletic/fit. Interests: arts and sciences, philosophy, cinema, dance, romance, jazz/blues and classical music. Seeks: attractive female, 30-40, fit, with some like interests and an outrageous sense of humor. Note/photo/phone. NYM C980

Mr. "He'll Do" Won't Do—Your work is important, but people more so. You know giving is a two-way street and total sharing is the only way. You live in Manhattan and love getting away. I'm 41, 5'8", slim, short brown hair. NYM F070

Warm, Pretty—Curvy Jewish lady, 43, 5'7", affectionate, very bright - enjoys film, biking, singing, hugs. Seeks intelligent, nonsmoking, good-natured, attractive man, 38-48, for romance and marriage. NYM C936

Intelligent, Very Attractive—Woman, 30, Jewish, educated/professional with sense of humor. Seeks genuinely nice guy, 24-39, professional, intelligent, attractive and fun! Photo/photo, please. NYM Y556

If You're A Pretty Jewish Female—Who wants to settle down with a nice Jewish guy, why don't you drop me a line? You'll become the center of my life, the sparkle in my eye and the diamond in my sky. I'm 32, good-looking, successful. If you'd like to meet me, send note/photo/phone. NYM F078

Tall, Dark Student—25, seeks woman, 30's, for special relationship. NYM L619

Adventure And Comfort—Charming fellow, 32, 5'11", 165, Ivy JD, bearded, honorable intentions, seeks bright, confident, successful woman willing to share (or try) sailing, rapartee, skiing, movies, laughing, dancing, romance, travel, riding, massage, champagne, swimming, brunch, skydiving, dreams, racket sports, commitment, scuba, chocolate, etc. What do you enjoy that I should try? NYM L620

ASSORTMENTS

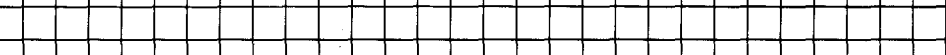
Blue Eyed Blonde—Magazine editor, 37 and 5'8", loves music, ballet, tennis and would love to share them with a man who's fun, sexy and smart. Note/photo. **NYM L655**

Let's Not Keep The Stork Waiting— Searching for an intelligent, attractive girl, 23-25, who is interested in romance and having a few children. I am a handsome Italian-American, 28, 5'10", own business, energetic, ready to start a family. I will appreciate hearing from you. NYM L581

Successful, Gentle, Financial Exec—Late 40's, Ivy-educated, 6', dry-humored, shy, cultured, Jewish, wishes to re-focus life away from business toward sweet, bright, kind, loving, sane, pretty lady, 35-50; no young kids. Note/phone and photo please. PO Box 808, Bowling Green Station, NYC, NY 10274.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 634

BY MARY ANN MADDEN

Milôs Forman, while filming in Cairo, decides to play a joke. With his assistant, Jacques, he enters a tomb and climbs into the mummy case of an Egyptian king. His French assistant also hides, but within the sarcophagus of a princess. A member of the crew is dispatched to find Mr. Forman and returns with this report: "The French guy is in the lady's mummy case." But where is Forman? "Oh," he replies, "the Czech is in the male."

Above, a far-fetched tale with a fractured finale. Competitors are invited to invent one such. No more than 150 words, please.

Results of Competition 631, in which you were asked to invent the title plus a brief plot summary for an imaginary film in the spirit of "Ski Lift to Death."

Report: The time-honored "Ski Lift to Death" dignifies the made-for-television movie. Thus, sequels ("Halloween 26," for example) proved not to be the, um, ticket. Nor were films dealing with dissatisfied competitors seeking revenge upon editors and their ilk. Or elk. However, we take your point. Thank you and good night.

First Prizes of two-year subscriptions to "New York" to:

MY DINNER WITH ANDRÉ THE GIANT—Controversial film consisting entirely of a conversation between Jesse "The Body" Ventura and André "The Giant" Rousinoff. Topics range from Arnold Schwarzenegger's acting ability to which region of France produces the best wines.

William Nur, Rochester, N.Y.

A CUTE LITTLE KID GETS SICK AND DIES—A cute little kid gets sick and dies.

John J. Calcagni, Latham, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

DAS LOVE BOOT—Captain Steubing and the gang mix love, espionage, and shuffleboard in the North Atlantic (subtitled).

David Greenberg, Westfield, N.J.

TINKER, SAILOR, SOLDIER, DATING SERVICE CONSULTANT—Upbeat and engaging adaptation of the John Le Carré thriller.

Jim Costello, Boulder, Col.

BANG BANG—Musical adaptation of "All Quiet on the Western Front."

Elizabeth Martin, Lyndhurst, Ohio

And Honorable Mention to:

DEATH BY DESIGN—The story of a small museum's fight to stay in business after a series of poor acquisitions.

Anne Brunnel, Westfield, N.J.

CLASH OF THE STUDIO TITANS—A tidal wave of leveraged buy-outs threatens Hollywood.

John Blumenthal, Rye, N.Y.

DESIGNER JEANS FROM HELL—Women become possessed when they wear a new fashion brand.

Sheila B. Blume, M.D., Sayville, N.Y.

YOURS, MINE, OURS, AND THEIRS—A couple, each with a child from a previous marriage, have two kids, then enter the world of surrogate parenting.

Charles Almon, Brooklyn

YO MOMA—The Fat Boys rap and roll at the Museum of Modern Art.

Douglas Monaghan, Queens

SUFFERN FOOLS—Super-intelligent extraterrestrials pose as dim-witted suburbanites.

Tim Hanley, N.Y.C.

ANGEL'S ADVOCATE—Beelzebub (Bruce Boxleitner), on an espionage mission in Heaven, falls in love with a beautiful dead girl.

Jan Leary, Chicago, Ill.

KISSY FACE—A Kissinger look-alike is created by Russian plastic surgeons. Fake Henry attends Washington parties and listens.

Pete Scott, Solon, Ohio

EXTINGUISHER—A fireman leads two lives, extinguishing fires by day, females by night.

Patricia O. Simmons, Oldsmar, Fla.

VANISHING CREAM—Police are baffled by the mysterious disappearance of several women who patronize the same beauty salon.

Mark Wolfson, Spring Valley, N.Y.

THE PARENT TRAPP FAMILY—The hills are livelier than ever as the Trapp children return two decades later, with their mates and singing offspring, numbering sixteen (going on seventeen).

M. E. Colby, N.Y.C.

DON'T HANG UP—Upper West Siders are found strangled by telephone cords in this Stephen King thriller about a demonically possessed answering machine.

Albi Gorn, N.Y.C.

THE THORNBURGERS—A five-part mini-series about a South Philadelphia family whose oldest son, Innocent XIV, converts to Catholicism, enters the priesthood, and ascends to the papacy.

Jay Tischenkel, Miami, Fla.

BEACH-BLANKET Pictionary—Fun-loving kids outdraw motorcycle hoods.

Scott Porter, Madison, N.J.

SEEDS OF HORROR—A small midwestern farm town is threatened by a crop with a mind of its own.

Zoli Wahrsager, N.Y.C.

THE COLOURIZATION OF EMILY—Americanized.

Ellen Craw, Ann Arbor, Mich.

FOREIGN-CURRENCY WARLOCK—Satanism and dirty dancing at the International Monetary Fund.

Dolly Hecht, N.Y.C.

COLD HANDS, COLD FEET—A crazed manicurist murders the inventor of press-on nails.

Laura Shea, Brookline, Mass.

MY BABY THINKS HE'S A TRAIN—Worn-out middle-aged man goes deeper in debt and is constantly late.

Connon Barclay, Holland, Mich.

GUN-MOLL MADNESS—Once again the diminutive Susan Lucci essays her thinly conceived role as a Mafia wife.

William L. Bennett, Muskegon, Mich.

I AM MY EVIL TWIN—Karen Allen does double duty as a network anchor and her satanic sibling. Father Grandier: Charles Grodin.

Ronald Melrose, N.Y.C.

WE BOMBED IN GILEAD—Terrorists attempt to hijack a Pennsylvania town.

Uri Lemberger, Long Beach, N.Y.

FULL DINNER JACKET—A National Guardsman on duty at the Rotary Club dreams of running for Congress.

Adam Doyle, Burke, Va.

ALTAR EGO—A former priest can't stand the clergy's "holier than thou" attitude.

Lewis Terman, South Salem, N.Y.

BLIND DATE FROM HELL—Carly gets an unusual response to her singles classified.

*Dan Steinbrocker, Los Angeles, Calif.
sp. ment.: A. A. Chomo, Wilmington, Del.*

HE WHO RIDES A TUMBREL—Cumbersome late-night fare involving Robespierre and Jesse James.

Masi Campagnolo, Eastchester, N.Y.

CHERUBIM, SERAPHIM & LUTZ—Celestial attorneys represent an angel cited for driving with an expired license on the highway to Heaven.

Oscar Weigle, Whitestone, N.Y.

THE MUMMY'S VAULT—A middle-aged woman takes up her son's decathlon training when his Olympic hopes are dashed.

Bill Jaker, Harpersville, N.Y.

DOGGY LIFT PSYCHO—Tuesday evening's aerobics class gets a deadly surprise.

R. Steinbrocker, Los Angeles, Calif.

HAYRIDE TO HELL—4-H Club members become demonically possessed.

Dini Machock, Cleveland Hts., Ohio

A KINDER, GENTLER AMERICA—(sequel to "It's Morning in America"). They're back.

Allyn Freeman, N.Y.C.

MASS MURDERS—Joyriding young Republicans take a wrong turn and find themselves in... Massachusetts.

Edmund Conti, Summit, N.J.



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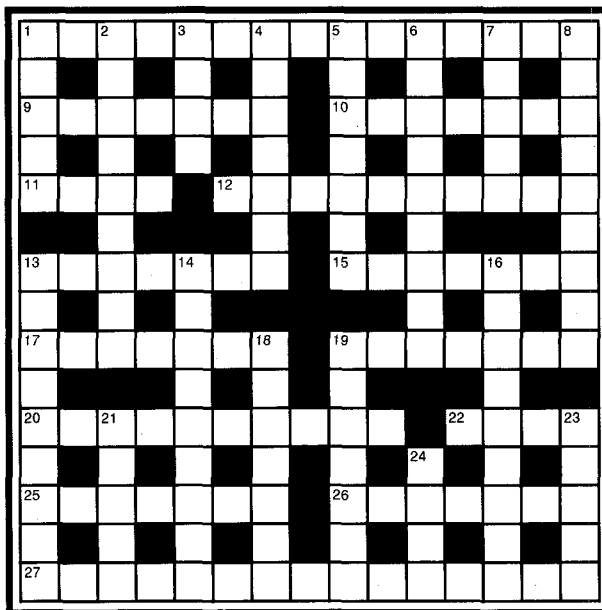
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 Still dream lives are changed for a second. (6, 9)
- 9 Finish with record-maker caught and confined to a certain area. (7)
- 10 Vale artist has something to paint in. (7)
- 11 Got up as a flower. (4)
- 12 Release from punishment when there are wild lions about. (10)
- 13 He is invested with land, when Edward starts away in charge. (7)
- 15 Plant which enables one to read superficially before the intention is reversed. (7)
- 17 Jackets for smokers? (7)
- 19 What a bird did with a broken reed pen. (7)
- 20 Hardy fellow is to speculate about the returned party note. (10)
- 22 War spoils. (4)
- 25 Do a turn awkwardly in a kind of building. (7)
- 26 Informer who gives back a story in a bar. (7)
- 27 Royal accommodation is kept separate in announcements. (5, 10)



Down

- 1 Control an animal. (5)
- 2 There is something attractive in a number of poems being set to music. (9)
- 3 Trees a novice planted in town. (4)
- 4 Strange horse without a carriage. (7)
- 5 Broken out and used although obedient. (7)
- 6 One tailless animal in a row provides something to drive. (9)
- 7 People who appear in nice nighties. (5)
- 8 A company of the line provided by a group of irregular soldiers? (5-4)
- 13 Give the sack and the factory makes trouble. (9)
- 14 Fish in the country to make oneself independent. (4-5)
- 16 Woody place could give a chap a healthy colour if hatless. (9)
- 18 A note from paper to politician, it gives one a healthy look. (7)
- 19 He makes his appeal in a front page article. (7)
- 21 Duck as it goes into port. (5)
- 23 Afflictions come a second after love returns. (5)
- 24 Election candidate needs a key to this squalid housing. (4)

'BRAND NAMES': 'CUE' CROSSWORD-BY MAURA B. JACOBSON

Across

- 1 Use the tub
- 6 USIA predecessor
- 9 Monograms on some computers
- 13 QUAKER product
- 17 Seething
- 18 Locate
- 20 Ending for buck or sock
- 21 Radar-screen images
- 23 BAND AID
- 27 Yalies
- 28 Little angel
- 29 Salt tree
- 30 Poldark export
- 31 Wine designation
- 32 Dead heat
- 33 More shabby
- 35 Repair
- 36 GOOD HUMOR
- 39 Kinds
- 40 French pastry
- 43 Dawn goddess
- 44 Vane letters
- 45 Humorous word usages
- 46 Evenings in Paris
- 47 Chou En-
- 48 "Sunbonnet" girl
- 49 Thai royal name
- 50 Actress Best
- 51 LIFE SAVERS
- 54 Socialist or socialites
- 58 Keep from leaving
- 60 Huck's pal
- 61 Take — it comes
- 63 Term of address from 7-Down
- 64 Hardwood
- 65 After opal and nectar
- 67 Second addendum: abbr.
- 69 Riviera resort
- 70 Took the hook
- 71 Carrot's companion, sometimes
- 72 Pick- (refresher)
- 73 Sixth notes of the scale
- 75 Stan Musial's nickname
- 77 "It Romantic?"
- 79 DOMINO
- 83 Killer whales: var.

- 85 Flag seamstress
- 87 Belonging to us
- 88 Nigerian city
- 89 Author Horatio
- 90 WINDEX target
- 91 Seasonal abbr.
- 92 "Bali —"
- 93 Cast members
- 94 "Odyssey" enchantress
- 96 HAWAIIAN PUNCH
- 99 Woodwind
- 100 Native of Kuala Lumpur
- 101 Short-order juices
- 102 Carried in stock
- 105 Gun the motor
- 106 Notorious Ugandan

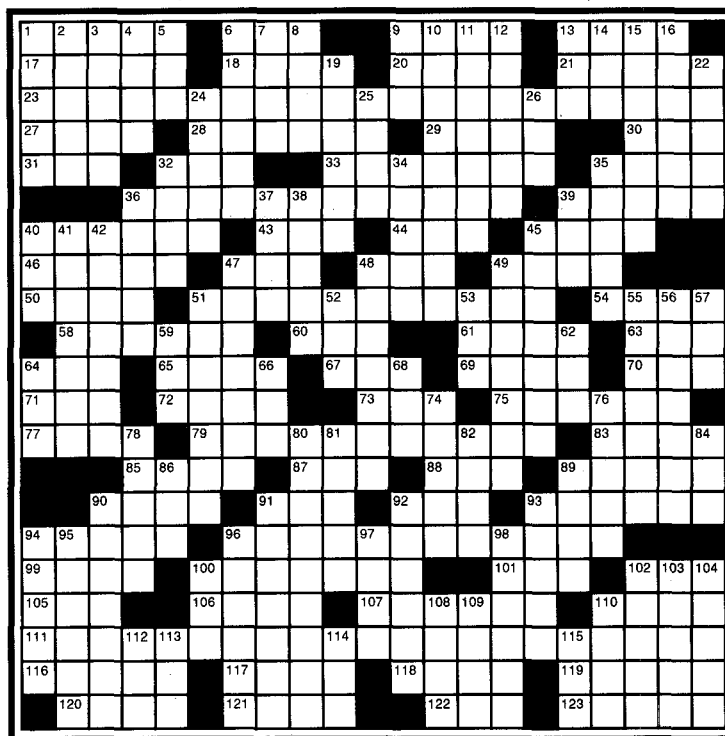
- 107 Black inlay decoration
- 110 Immunizers' stock
- 111 OREO
- 116 Ambulance sound
- 117 Conductor Rapee
- 118 "The High and the Mighty" author
- 119 Brand of cereal
- 120 Act as accomplice
- 121 Brand of soap
- 122 ALPO consumer
- 123 Domineering

Down

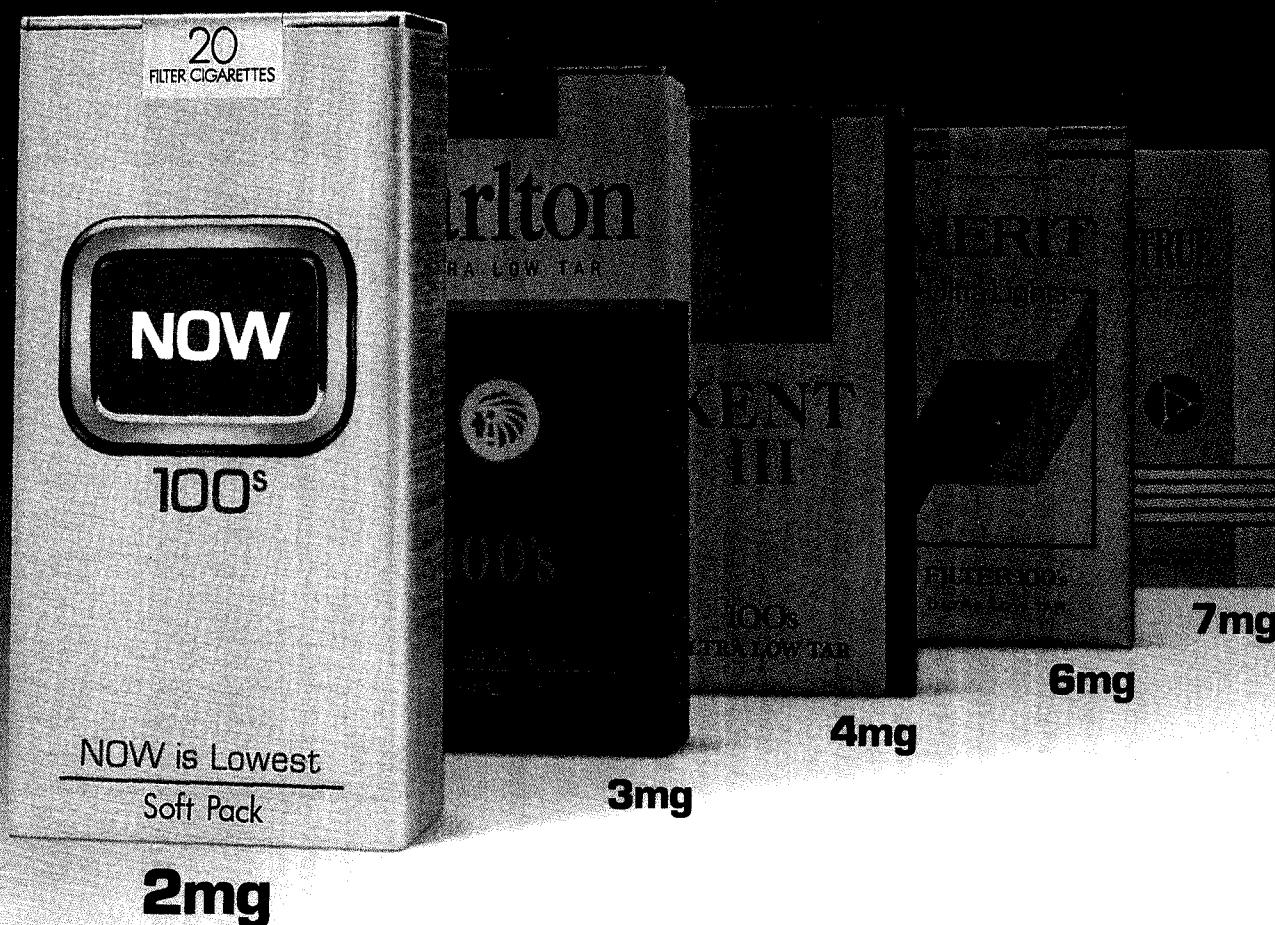
- 1 Toyland visitors
- 2 White poplar
- 3 ENERGIZER
- 4 Puts some speed on
- 5 SPRITE

- 6 "— I Sing"
- 7 Spouse
- 8 Dealer's "— out?"
- 9 Singer Janis
- 10 Made wider
- 11 Tenon receiver
- 12 Low pedestals
- 13 U.K. award
- 14 Capp and Capone
- 15 SNICKERS
- 16 AT & T competitor
- 19 Tiberius's brother
- 22 Beaches
- 24 More skiddy
- 25 Fratricide victim
- 26 "Bells on — toes"
- 32 Not that

- 34 Boredom
- 35 Indivisible unit
- 36 Weight in gold
- 37 Raise the forelegs
- 38 Palm off
- 39 TOTAL
- 40 Linguistic suffix
- 41 PAMPERS
- 42 RIGHT GUARD
- 45 DASH
- 47 Batting orders
- 48 TASTER'S CHOICE
- 49 Make a publishing change
- 51 Brand of shampoo
- 52 ZENITH
- 53 Marie Dressler's Oscar role
- 55 BAN
- 56 DUTCH BOY
- 57 Concorde, e.g.
- 59 Brand of toothpaste
- 62 BEHOLD
- 64 Bedpost finial
- 66 Navy mail drop: abbr.
- 68 Lugubrious
- 74 Kettle emission
- 76 Much, to Marcello
- 78 Do detective work
- 80 Starring comic in burlesque
- 81 Grassy
- 82 "— It My Way"
- 84 Grads-to-be
- 86 Yearling's age
- 89 German cries of woe
- 90 MAXIM
- 91 Mozart rival
- 92 Sharpening
- 93 Pear variety
- 94 Army subdivision
- 95 Airline to Spain
- 96 Like a stuck door
- 97 Hindu princess
- 98 Type of tea
- 100 Von Sydow or Factor
- 102 MOUNDS
- 103 First zodiac sign
- 104 A Thomas
- 108 Kin of gadzooks
- 109 Alphabet sequence
- 110 1944 battle town
- 112 Service charge
- 113 Bank div.
- 114 Lon of Cambodia
- 115 Make a pinch



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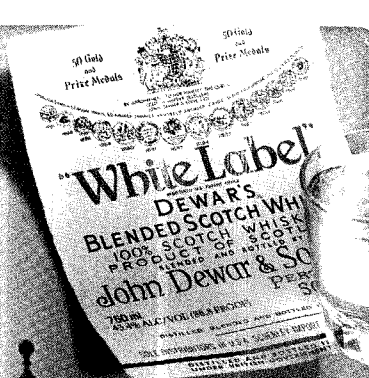
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PACK 100's, MENTHOL: 3 mg. "tar," 0.3 mg. nicotine, av. per cigarette
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